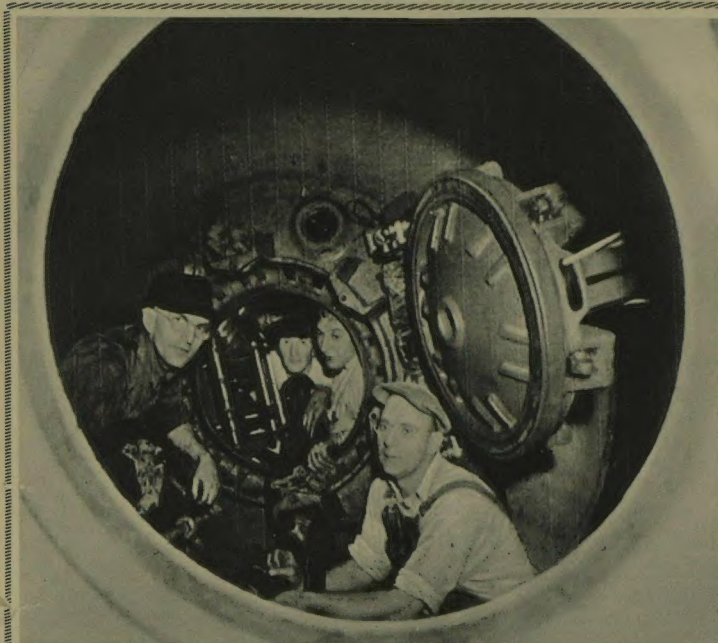


# HOW THE MEN WERE SAVED FROM THE "SQUALUS": A SPLENDID PAGE IN THE ANNALS OF THE U.S. NAVY.

PHOTOGRAPHS, PLANET AND INTERPHOTO.



THE SUBMARINE RESCUE DIVING-BELL WHICH ENABLED THIRTY-THREE MEN TO BE BROUGHT TO THE SURFACE FROM THE SUNKEN U.S. "SQUALUS": WORKMEN IN THE INTERIOR OF THE BELL.



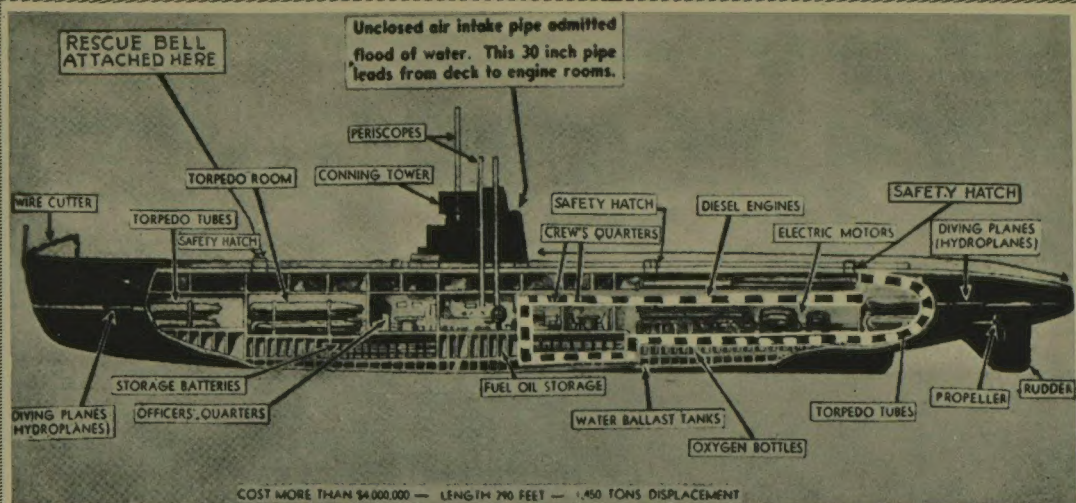
THE JOY OF MEN REUNITED TO THEIR RELATIVES AFTER THEIR WONDERFUL RESCUE FROM THE "SQUALUS": A MOVING SCENE AT PORTSMOUTH (NEW HAMPSHIRE) NAVY YARD.



MANESS, THE ELECTRICIAN'S MATE, WHO SAVED THIRTY-THREE LIVES BY AN AMAZING FEAT OF STRENGTH IN CLOSING AN EMERGENCY DOOR.



LIEUT. O. F. NAQUIN, COMMANDER OF THE "SQUALUS," AND THE LAST TO LEAVE HER, PHOTOGRAPHED AFTER THE RESCUE, IN WHICH HIS CONDUCT RECEIVED UNIVERSAL PRAISE.



THE "SQUALUS": A DIAGRAM OF THE SUBMARINE SHOWING THE AFTER SECTION IN WHICH 26 MEN WERE TRAPPED (ENCLOSED IN DOTTED LINE); AND THE FORWARD COMPARTMENT FROM WHICH THE OTHERS WERE RESCUED.



RESCUE OPERATIONS IN PROGRESS: THE SALVAGE SHIP "FALCON" LOWERING THE DIVING BELL (INDICATED BY THE WHITE SPLASH BESIDE HER); SURROUNDED BY OTHER CRAFT.



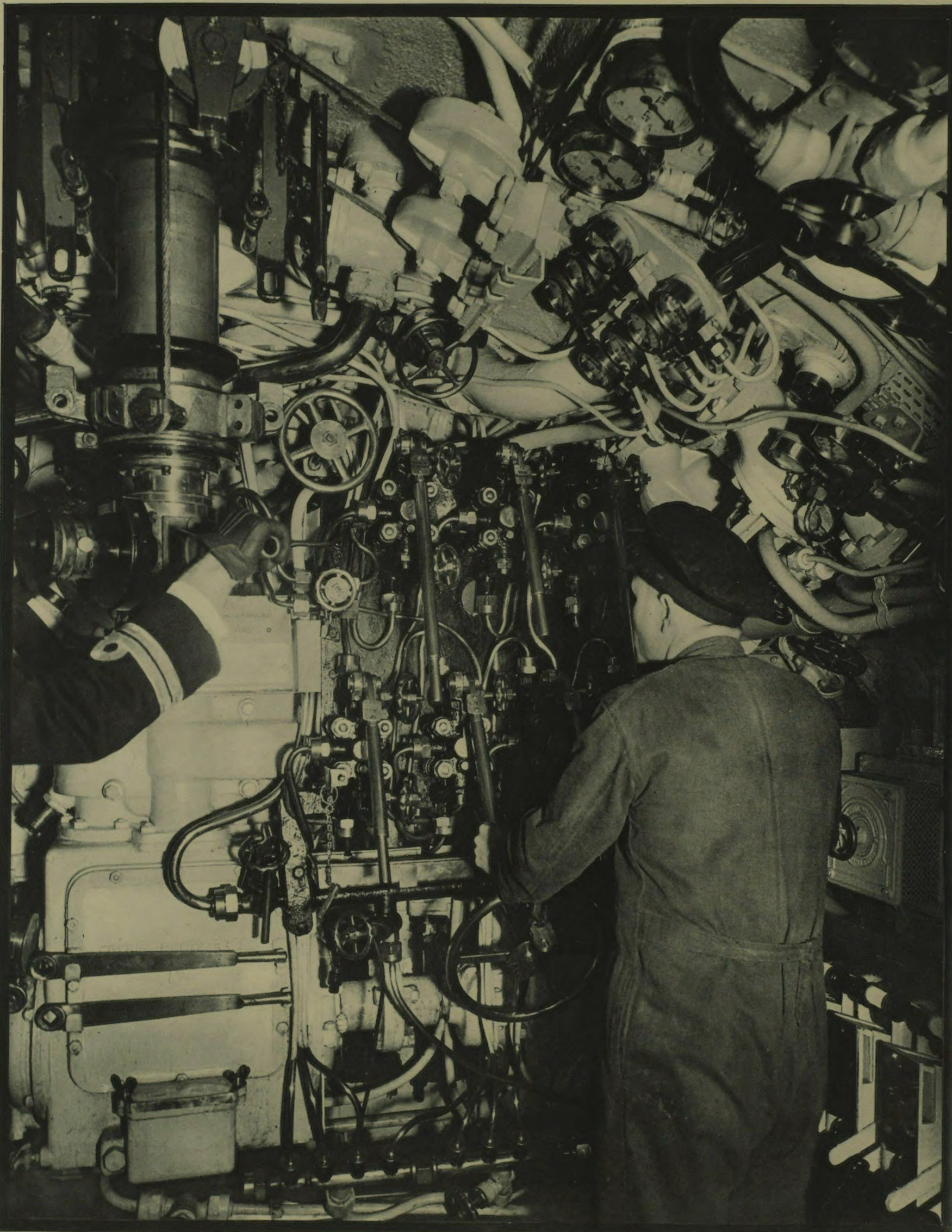
SURVIVORS FROM THE "SQUALUS" BEING HELPED OUT OF THE DIVING-BELL ON TO THE SALVAGE SHIP "FALCON," UNDER THE EYES OF A SYMPATHETIC AND ADMIRING GROUP OF SALVAGE WORKERS.

The disaster to the American submarine "Squalus" and the successful rescue of thirty-three of her crew by means of a special type of diving-bell forms the subject of the drawing on our front page. Here we give photographs taken during the rescue operations. The principle of the rescue device is simple. When the sunken submarine has been located by divers a cable is attached by them to one of her escape hatches. The upper end of this cable is led into the open base of the diving-bell (which is divided into two compartments), where it is wound upon a reel. The bell is then lowered from a salvage ship on the surface, the cable

being reeled in as it descends. As the cable is attached to the rescue hatch it ensures that the bell comes down exactly in position. On the base of the bell is a heavy rubber ring which fits on a circular platform round the hatch. When the bell is in position over the hatch, the water is then driven out of the lower compartment of the bell by compressed air, and the weight of the water outside forces the bell firmly down over the hatchway. The crew of the bell open the hatch between the two compartments, then the escape hatch of the submarine, and the imprisoned men climb up into the bell. Seven or eight men can be brought to the surface at one time.



## A TYPE OF VESSEL IN THE NEWS: THE CONTROL ROOM OF A SUBMARINE.



CRUISING BELOW THE SURFACE: THE ENGINE-ROOM ARTIFICER FLOODING THE MAIN TANKS ABOARD A SUBMARINE.

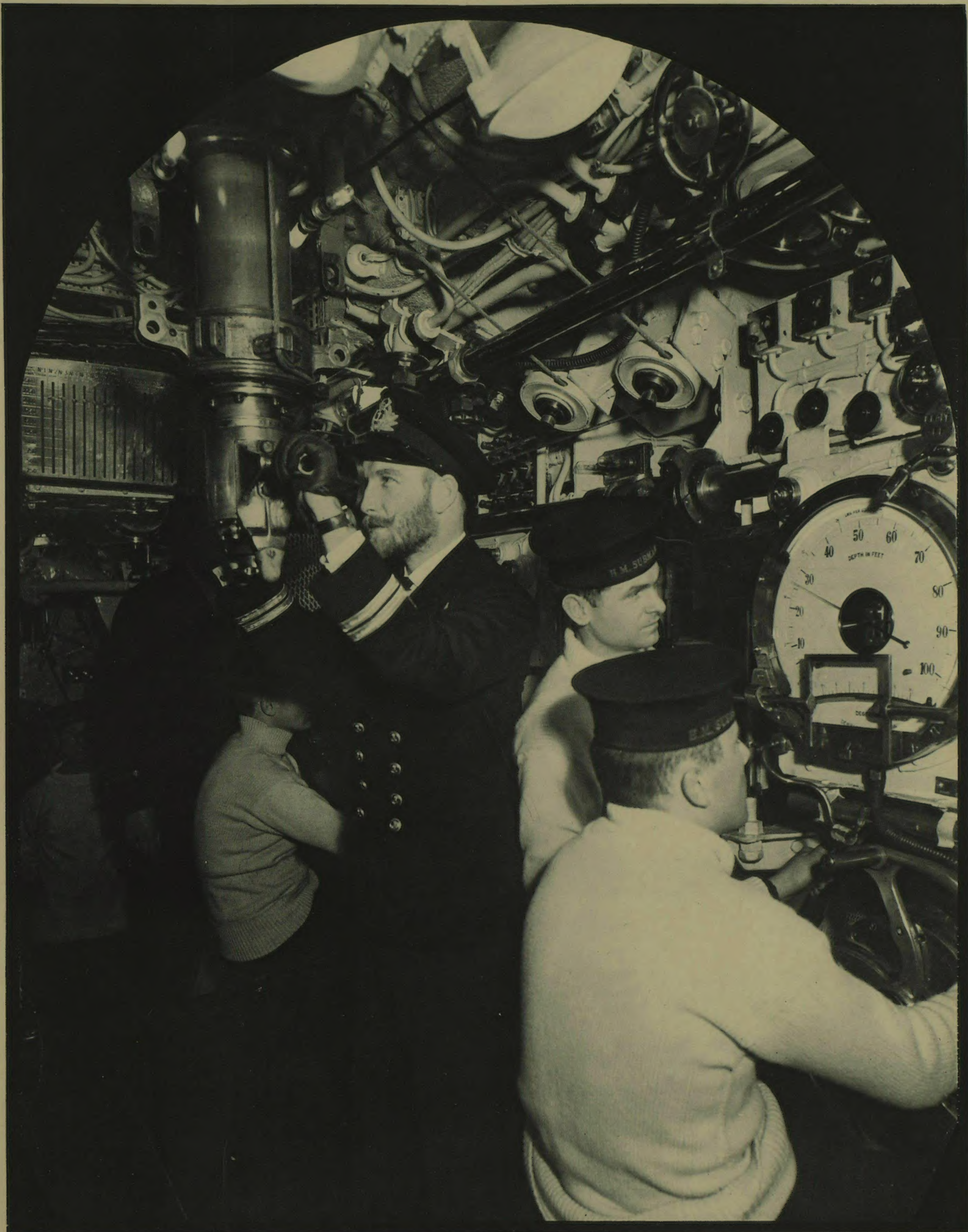
The sinking of the United States' submarine "Squalus" off Portsmouth, New Hampshire, on May 23, has once again concentrated public attention on the risks which are run by the crews who man this type of vessel. British submarines are now equipped with Davis submarine escape apparatus, which proved its value when the "Poseidon" was sunk off Wei-hai-wei on June 9, 1931. This method enables the crew to escape through special hatches, wearing respirators attached to oxygen cylinders, the buoyancy of which rapidly carries them to the surface. In the Royal

Navy the submarines are of five types—"Patrol," "Ocean-going," "Minelaying," "Sea-going," and "Coastal." On this and the following pages we reproduce photographs showing the interior of a British submarine of the "L" class, which have a displacement of 760-1080 tons and carry a crew of thirty-nine. Their armament consists of one 4-in. gun and four 21-in. torpedo tubes. In the control room (shown above) the engine-room artificer stands by the levers controlling the flooding of the main tanks while the submarine is submerging and takes his orders

[Continued on opposite page.]



## PREPARING FOR ATTACK: A SUBMARINE MANŒUVRING FOR POSITION.



THE "BRAIN" OF A SUBMARINE: A VIEW OF THE CONTROL ROOM WITH THE CREW AT THEIR DIVING-STATIONS.

*Continued.]*

from the commanding officer, who can be seen on the left. The machine in the bottom left-hand corner of the photograph is a low-pressure air-compressor for driving the water out of the main tanks when the submarine rises to the surface. The fuses for the main batteries will be noticed in the right-hand bottom corner of the photograph, while just below the engine-room artificer's left elbow is a wheel connected to a section of the keel which can be dropped in an emergency if the submarine is diving out of control. The second photograph of the control room shows

the positions taken up by the crew when preparing to attack. The seamen on the right are controlling the depth at which the submarine is cruising by means of wheels working the hydroplanes. They remain at their stations the whole time the submarine is submerged. The officer at the periscope is taking observations for his torpedo attack. All that the hostile craft would see on the surface would be about six inches of periscope. An electric horn is sounded in the crew's quarters when the vessel is about to dive to warn the ratings to take up diving-stations. (Photographs by William Davis.)



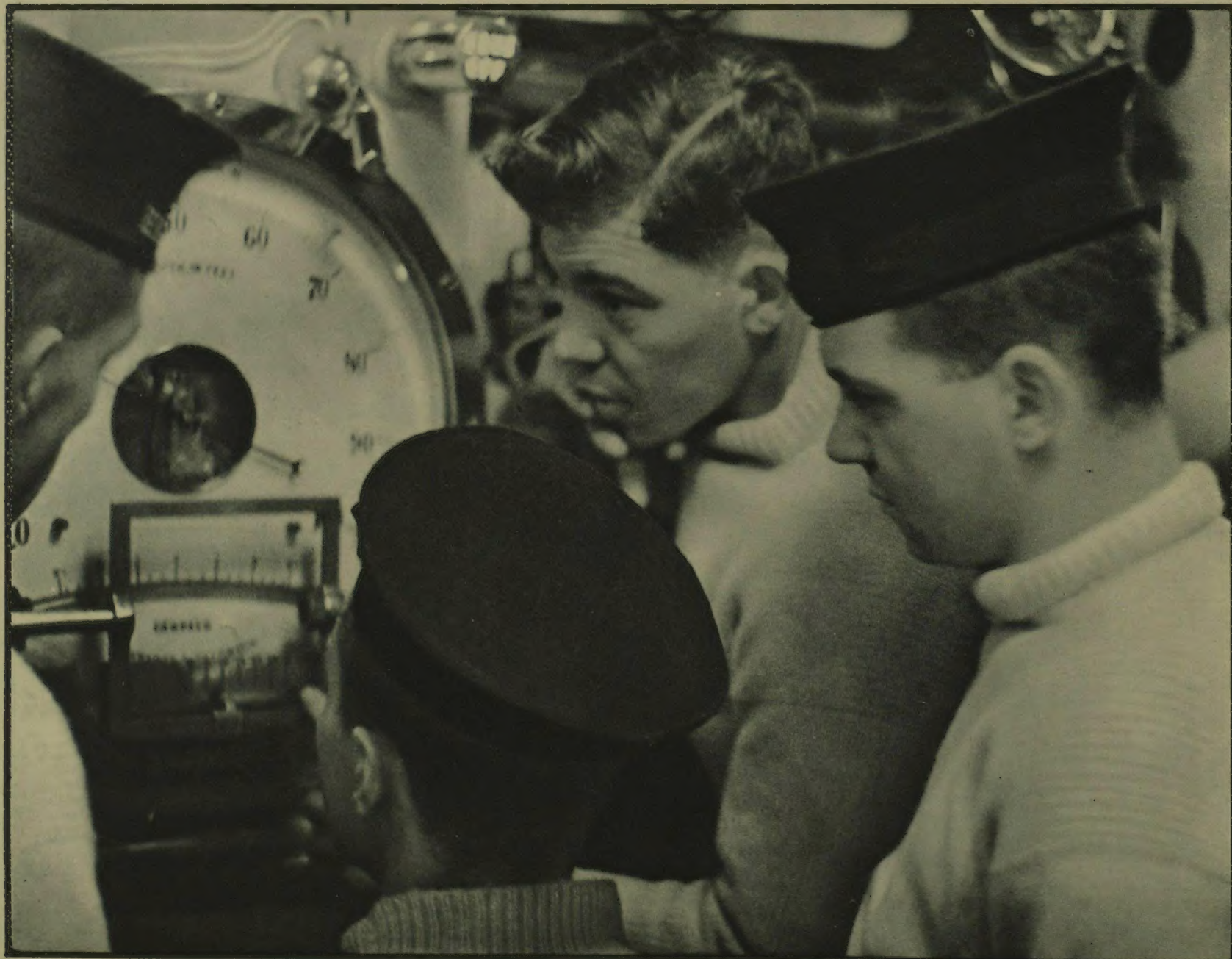
## ABOARD AN UNDERWATER VESSEL: A SUBMARINE'S ACCOMMODATION.

THE mechanism of a submarine is exceedingly complicated and the space which it requires necessarily restricts the accommodation provided for the crew. They are, however, picked men, for on their efficiency depends the safety of the vessel and perhaps their own lives. When at sea the crew wear the regulation blue serge trousers with white woollen jerseys, and overalls, if required. The photograph on the right shows the congested mess-deck in the fore part of a British submarine of the "L" class, while below are shown ratings operating the hydroplanes in the control room when diving. There are two gauges, each of which registers the depth as the submarine submerges, and at the moment when this photograph was taken the needle was pointing to 30 ft. At this depth the top of the periscope is 6 inches above the surface after being raised to its maximum height. Smoking is permitted aboard a submarine when it is cruising on the surface and in harbour the crew usually live aboard the mother-ship, where there is more room for recreation.

(Photographs by William Davis.)



THE RESTRICTED LIVING-SPACE ABOARD A BRITISH SUBMARINE OF THE "L" CLASS: A SECTION OF THE MESS-DECK IN THE FORE PART OF THE VESSEL; SHOWING THE BUNKS STOWED ALONG THE BULKHEADS.



AT DIVING-STATIONS ABOARD A BRITISH SUBMARINE: RATINGS WATCHING THE DEPTH-GAUGE AS THE VESSEL SUBMERGES AND CONTROLLING THE DIVE BY WORKING THE WHEEL WHICH REGULATES THE ANGLE OF THE HYDROPLANES—A POSITION CONSTANTLY MANNED WHILE THE SUBMARINE IS AT SEA.



## A NATIONAL SERVICE RALLY OF 1588 AT THE ALDERSHOT TATTOO.



GOING DOWN THE "THAMES" ON RUSHMOOR ARENA TO ALIGHT AT TILBURY: QUEEN ELIZABETH SEATED IN THE ROYAL BARGE—A SCENE IN THE TUDOR PAGEANT OF HER VISIT TO TILBURY IN 1588 FROM THE ALDERSHOT TATTOO OF 1939.



GOOD QUEEN BESS BEING CHEERED BY THE GREAT CAMP AT TILBURY SET UP DURING THE PREPARATIONS TO MEET THE ARMADA: A SCENE FROM THIS YEAR'S ALDERSHOT TATTOO.

The recent National Service measures were anticipated in 1588 by the camp set up at Tilbury as a measure to meet the danger of the Spanish Armada. Queen Elizabeth's visit to the camp forms part of the climax to the Aldershot Tattoo (June 7 to 10, and June 13 to 17). The dress of Queen Elizabeth will be a reproduction of that actually worn in 1588, combining cloth of gold with a highly burnished breast-plate and an enormous white ruffle at the neck. In this Tudor pageant will be seen the most lavish costumes to be worn in the

Tattoo. Among the brilliantly uniformed groups are the halberdiers, with their scarlet and yellow doublets, the bandoliers, with their morion helmets decked with scarlet ostrich plumes, the archers, in the livery colours of green and white, with steel cuirasses and feathered helmets, and the Gentlemen Pensioners in scarlet and gold. In the retinue of the "Virgin Queen" appear such famous historical characters as the Earl of Leicester, who was in command of the camp, and the Earl of Essex, General of the Horse. (Central Press and Keystone.)



# THE WORLD OF SCIENCE.

## THE "TOOTH-COMB" OF THE LEMURS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

A SHORT time ago it was stated, I believe at one of the scientific meetings of the Zoological Society, that the long, almost needle-like teeth projecting forwards from the front of the lower jaw in the lemurs were used as a comb for cleaning the fur. This may very well be true, for teeth, among the mammals, are by no means always used solely for seizing and breaking-up food. They are sometimes, indeed, put to strange uses, as I hope to show. But let me first say something about these queer teeth among the lemurs (Fig. 1).

These, it should be mentioned, are cousins of the apes and monkeys, but form a very distinct group, containing some very remarkable animals; remarkable because of the many peculiar structural characters they present. But these must be described on another occasion. For the moment, I must confine myself to these strange teeth in the front of the lower jaw, projecting straight forward, in line with the long axis of the jaw. They are the incisors, or "cutting" teeth. Besides the lemur-tribe, only a very few other mammals show this peculiarity. As a rule, they are directed upwards to oppose the incisors of the upper jaw, as in ourselves. Their general appearance is shown in Fig. 2. Here are six long, compressed teeth, closely apposed, the outer tooth on each side being somewhat larger than the others, and generally regarded as canine-teeth which, as in the ox-tribe, have shifted to the extreme end of the jaw, and so taken their place beside the incisors, or "cutting" teeth. In the side view of the jaw, this tooth looks larger than when seen from its inner surface. But close behind this stands another conspicuously large pointed tooth, which looks like a canine and probably performs the same functions. It is really, however, the first of the series of "grinders," or pre-molars, which has become adjusted to perform the functions of a canine. The upper incisors, it is interesting to note, are reduced to two very small teeth, separated from one another by a gap, with a similar and larger gap separating them from the large, pointed canine. This is noteworthy, because they seem to stand in little or no relation to these erratic lower incisors, and there seems to be nothing in the nature of the food of these animals which affords any explanation of this departure from the normal.

I am not a little curious to learn more, firstly about the way in which these teeth are used in procuring food, for the lemur is an omnivorous feeder; and, secondly, of the way in which, apparently, they have come to function as a comb for dressing the fur. For the teeth of this comb are not perceptibly separated, but, as will be seen in the photograph, their points form a serrated edge which, if drawn through the fur, would drag off parasites, or foreign bodies, clinging to the coat. But this assertion as to their use in this regard is no new one, for nearly fifty years ago, that great champion of the Lamarckian conception of evolution, the famous American palaeontologist, the late Professor E. D. Cope, made a very special reference to these forwardly-projecting teeth of the lemurs, and "in consequence," he tells us, "of this position they are useless as

organs of prehension." And he goes on to say: "But they are used by their possessors as a comb for the fur, drawing them from below upwards when thus employing them." His interpretation



1. AN ANIMAL WHICH MAY USE ITS "CUTTING" TEETH AS A COMB FOR CLEANING THE FUR: THE RING-TAILED LEMUR, WHICH IS DIURNAL IN HABIT AND AN OMNIVOROUS FEEDER.

Photograph by Harold Bastin.

of this arrangement was that "the strain is always in one direction, and must have resulted in developing the procumbent position which they now display. This is a direct deduction from the fact that the incisor teeth are similarly displaced by the pressure of the tongue in cases of the abnormal enlargement of that organ in man." In other words, the condition of these teeth just described is due

to intensive use, a factor in evolution which I have endeavoured to demonstrate on this page on more than one occasion.

Some very helpful facts in this regard would be brought to light if careful observations were made on the mode of feeding, and of taking food from the hand, in captive lemurs in our Zoological Gardens. Careful attention should be made as to the use of the tongue. A careful look-out should also be kept on any of these captives which are seen to be, apparently, cleaning their fur.

Whenever we compare species nearly related, we always find more or less marked differences between them, and these are often of a very precious kind, for they show us phases "in the making" in the one, and matured in the other. The largest of the lemurs, the indris, affords a case in point. The head and body together measure about 2 ft. in length. But the tail, so conspicuous an ornament in the typical lemur, is here reduced to a mere stump, not more than 2 in. long. The coloration is also completely different, and varies in a very unusual way. It is also confined to Madagascar, and is strictly arboreal, feeding exclusively on fruit, leaves, buds and flowers, herein contrasting strongly with the long-tailed species. It is not, however, its appearance as a living animal which reveals its really important characters, for these are structural, and more especially confined to the skeleton. The teeth, for example, show the same strange features in regard to the lower incisors: that is to say, in their forward direction. There is, however, only one pair, instead of two; but these are also bounded on each side by a canine which looks like an incisor. Is this reduction in the number of the teeth in any way related to the different diet in the two groups? An even greater difference, however, is seen in the formation of the hinder end of the jaw, which is of surprising depth, and forms a great, tongue-shaped plate, while the "coronoid-process," or spur, above the condyle of the jaw for the articulation with the skull is extremely slender. In these particulars it presents the strongest possible contrast

with that of the true lemur. To this great plate the muscles of the jaw are attached. There must be some very great difference in the nature of the food to be crushed to need such a mass of muscle as this of the indris. Yet, up to the present, no one has discovered to what these differences in the masticatory apparatus are due. Here is another instance of the need of carefully comparing the external with the internal structure of animals.

Finally, a brief mention must be made of the front teeth of that strange creature *Galeopithecus*, the flying-lemur (Fig. 3). Strange, because at one time it was supposed to be related to the lemurs, at another to the bats. Now it is held to stand

apart from both, but to be a highly specialised form of an ancestor which gave rise to all three. All I can say now is that its front teeth are indeed comb-like. For each is made up of a number of distinctly separated rods, like the teeth of a comb. But no one has yet been able to interpret their use. Are these also "hair-combs"?



2. SHOWING THE TEETH USED BY THE LEMUR IN CLEANING ITS FUR: A PHOTOGRAPH OF THE LOWER JAW, WITH THE COMB-LIKE FRONT TEETH BOUNDED ON EACH SIDE BY A CANINE WHICH HAS MOVED FORWARDS TO TAKE ITS PLACE BESIDE THE FORWARDLY DIRECTED INCISOR TEETH.



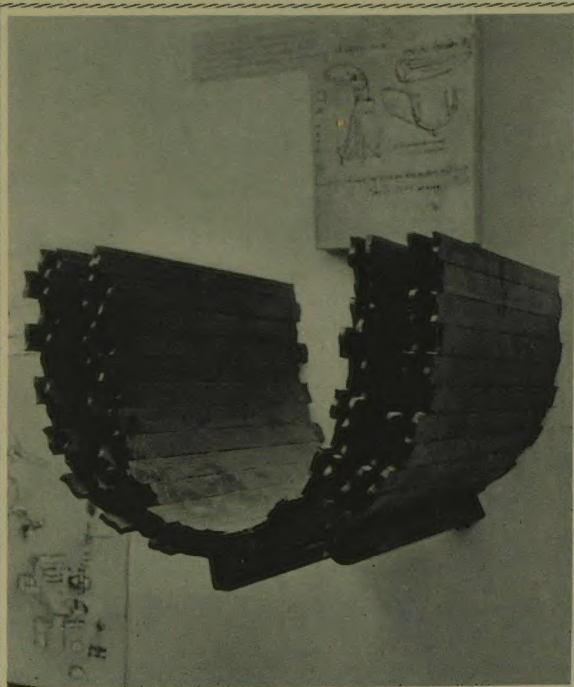
3. FOR COMPARISON WITH FIG. 2: THE LOWER JAW OF *Galeopithecus*, SHOWING STILL MORE COMB-LIKE INCISORS, THOUGH WHETHER THEY ARE ALSO USED FOR CLEANING THE FUR IS UNKNOWN, AS THIS ANIMAL IS VERY RARE AND HAS NEVER BEEN KEPT IN CAPTIVITY.



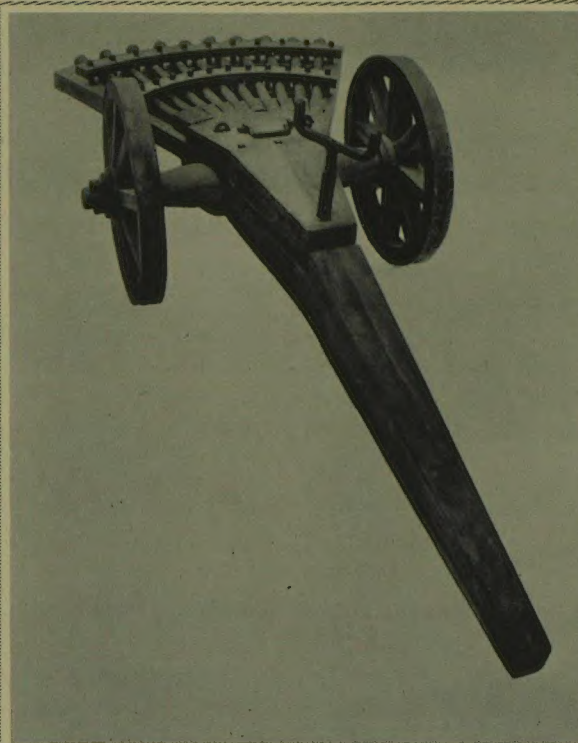
4. THE SKULL OF THE LEMUR: A VIEW REVEALING THE VERY LARGE CANINE OF THE UPPER JAW, CONTRASTING WITH THAT OF THE LOWER JAW, WHICH HAS ASSUMED THE FORM OF AN INCISOR.



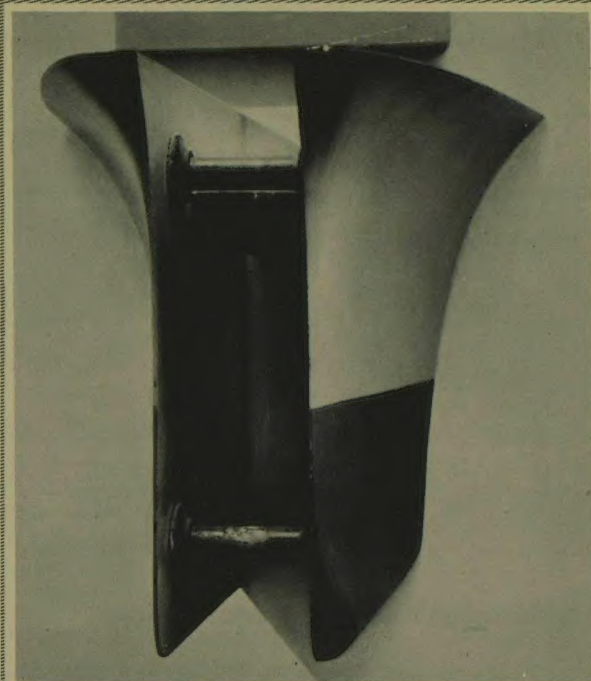
## DA VINCI ANTICIPATIONS: BREECH-LOADING CANNON AND "MACHINE-GUNS."



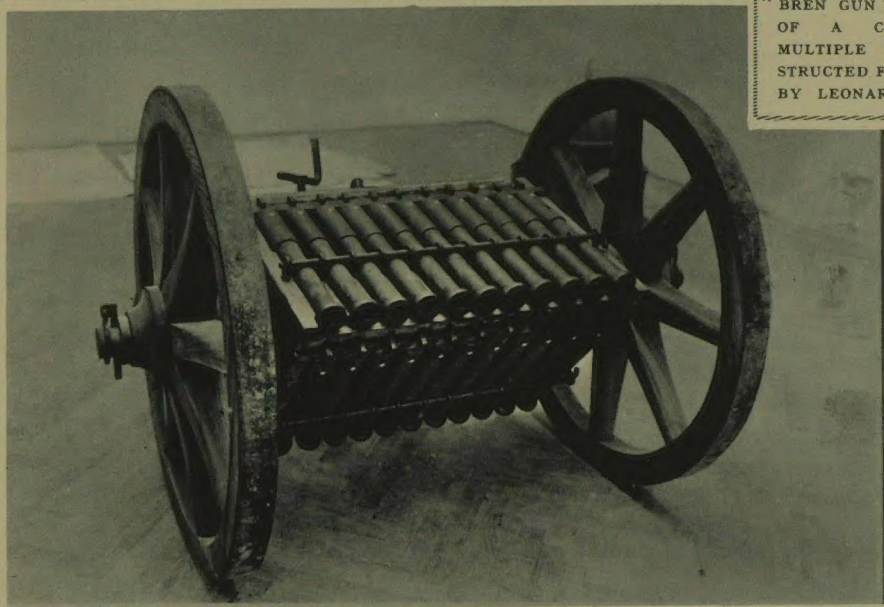
THE ANTI-TORPEDO BULGE FITTED ON MODERN BATTLESHIPS FORESEEN BY LEONARDO DA VINCI: THE MODEL OF A DOUBLE-HULLED BOAT.



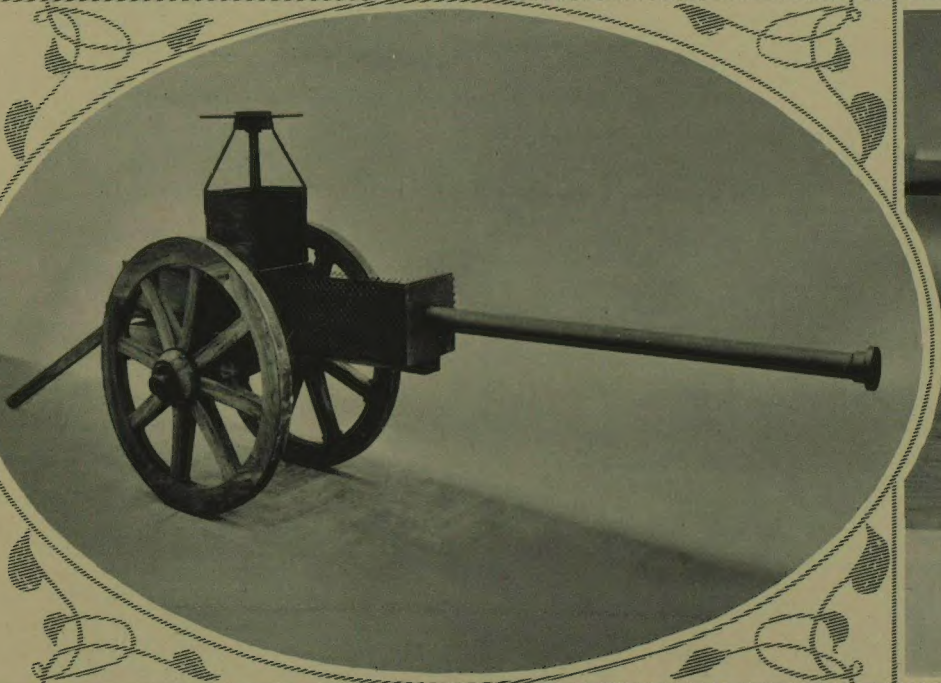
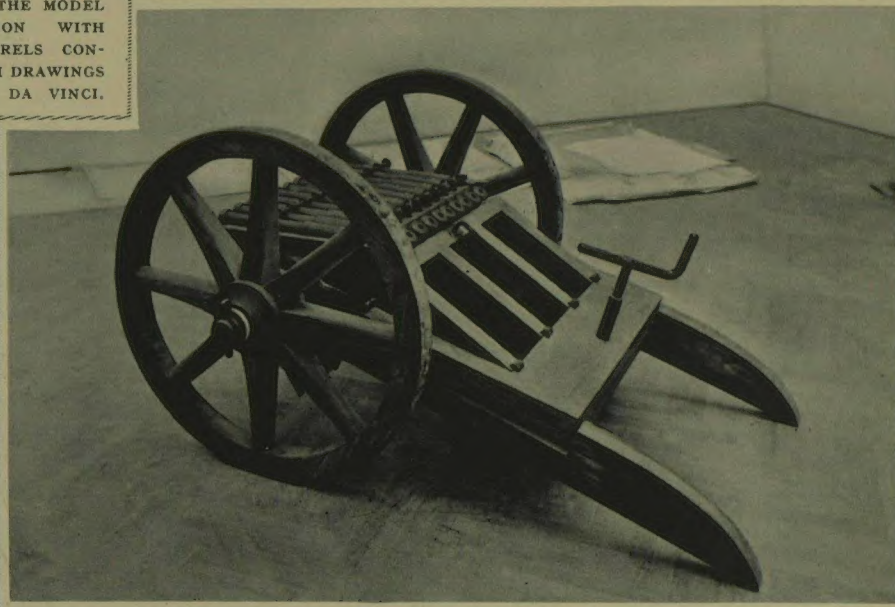
A FIFTEENTH-CENTURY "BREN GUN": THE MODEL OF A CANNON WITH MULTIPLE BARRELS CONSTRUCTED FROM DRAWINGS BY LEONARDO DA VINCI.



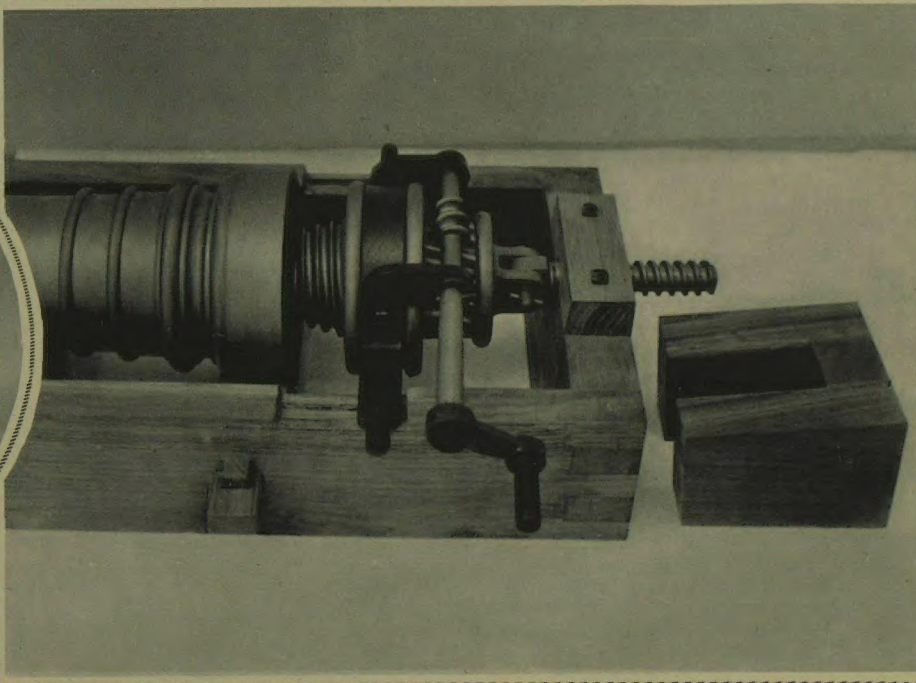
BASED ON DESIGNS RELATING TO SOLIDS OFFERING A MINIMUM RESISTANCE TO PENETRATION: SHIPS' BOWS OF THE CUT-WATER AND BULGED TYPE.



PRE-DATING THE GATLING-GUN, WITH WHICH IT HAS CERTAIN FEATURES IN COMMON, BY SOME THREE-AND-A-HALF CENTURIES: A QUICK-FIRING GUN WITH MULTIPLE BARRELS WHICH CAN BE REVOLVED ON A TRIANGULAR FRAME TO DELIVER SUCCESSIVE VOLLEYS—A MODEL CONSTRUCTED BY SIGNOR CARLO ZAMMATTO FROM DESIGNS BY LEONARDO IN THE CODICE ATLANTICO.



DESCRIBED BY LEONARDO AS HAVING DRIVEN A BALL WEIGHING ONE TALENT A DISTANCE OF SIX STADIA: THE MODEL OF A STEAM GUN DESIGNED BY THE GREAT FIFTEENTH-CENTURY GENIUS.



INTENDED FOR WARSHIPS AND BY REASON OF ITS LOADING SYSTEM ANTICIPATING MODERN ARTILLERY BY ABOUT FOUR CENTURIES: THE MECHANISM OF A BREECH-LOADING GUN WITH A SCREW OBTURATOR.

The exhibition of works and inventions by Leonardo da Vinci (1452-1519) was opened in the Palazzo dell'Arte in Milan on May 9 and will continue until September 30. A feature of the exhibition is the display of models of a great many of the machines designed by Leonardo in which the closest interpretation of the original drawings has been realised. The working models have been reconstructed according to fifteenth-century technical means and even the raw material used is that which was presumably available to artisans of the fourteenth and fifteenth centuries. The machines are shown side by side with the original designs and with explanatory matter in every

case. In our issue of May 13 we published photographs showing models of industrial machines designed by Leonardo and here we give examples of his mechanical genius applied to the weapons of war. The ten-barrelled "machine-gun" and the quick-firing gun with its revolving barrels are extremely interesting as showing how "fire-power" could be developed in the fifteenth century. The barrel of the steam-gun rested for about a third of its length in a bed of coals and, when heated, the expansion of the barrel loosened a screw which caused water to flow from a cistern on to the heated portion—the resulting steam driving out the cannon-ball "with a great noise and fury."



# "IN STATU PUPILLARI" AT CAMBRIDGE UNIVERSITY:

TERM-TIME SCENES OF MODERN UNDERGRADUATE LIFE AT ONE OF OUR ANCIENT UNIVERSITIES.



STILL A PREDOMINANT METHOD OF TRANSPORT AT CAMBRIDGE: UNDERGRADUATES CYCLING ALONG KING'S PARADE.

(ABOVE.) LEAVING A LECTURE "THE ARTS SCHOOL, 'ARTS,' OF COURSE, AS OPPOSED TO 'SCIENCE'": UNDERGRADUATES CLAD IN THE INDISPENSABLE GOWN.

THE university proper at Cambridge may be said to date from the thirteenth century, that at Oxford dating from the twelfth. Schools certainly existed in the twelfth century in Cambridge, but it was not until 1226 it had a chancellor recognised by king and pope; by the end of the century it had a constitution modelled on that of Oxford and Paris. The first college to be founded was Peterhouse, in 1284. During the sixteenth century the reputation of Cambridge increased at the expense of Oxford's. Among its teachers was Erasmus, and soon it became the centre of the Reformation in England, numbering Tyndale and Cranmer among its alumni. From 1673 to 1702 Sir Isaac Newton was Lucasian Professor of Mathematics, though the first mathematical tripos

(Continued on opposite page.)

(RIGHT.) AN IMPORTANT FEATURE IN THE LIFE OF MANY UNDERGRADUATES: MORNING COFFEE AT ONE OF THE BIG CAMBRIDGE CAFÉS.



THE OLD AND THE NEW: CONTRASTING SETS OF UNDERGRADUATE ROOMS—(LEFT) THE INTERIOR OF AN OLD SET IN QUEEN'S; AND (RIGHT) THAT OF A MODERN SET IN THE HOSTEL ATTACHED TO KING'S.



## LIFE AT KING'S, CAMBRIDGE:

DINING IN HALL, AND A "SUPERVISION" BY THE DEAN; THE PORTERS AND GIBB'S BUILDING, AND THE "BEDDERS."



DURING THE READING OF THE LATIN GRACE: UNDERGRUATES IN THE FOREGROUND, AND DONS AT HIGH TABLE, BEFORE DINING IN HALL AT KING'S.



THE PORTERS AT KING'S, WITH THE SPLENDID EIGHTEENTH-CENTURY BLOCK, GIBB'S BUILDING, IN THE BACKGROUND.

*Continued*. five thousand men students *in statu pupillari*, and five hundred women. Oxford University averages rather under five thousand men students. Athletic contests between the two universities started at the beginning of the last century, the first being the cricket match (unfinished) at Lord's in 1827. The first Boat-Race took place in 1829. (Photographs by L.N.A.)



THE EQUIVALENT OF THE OXFORD "TUTORIAL": THE "SUPERVISION," HERE CONDUCTED BY THE DEAN OF KING'S, MR. L. P. WILKINSON.

*Continued*. was not established till the middle of the eighteenth century. In the late eighteenth and early nineteenth centuries Cambridge was much influenced by the Wesleyan movement, and by evangelicalism: to an extent comparable with, if less than, the Oxford movement at Oxford. Cambridge University is a corporate body, including the colleges. These, too, are corporations in themselves and have their own statutes, but they are subject to the university laws. The head of the university is the chancellor, elected for life by the senate. Architecturally, Cambridge is rich in famous buildings, the most famous, perhaps, being King's College Chapel. This is the only part which was carried out of Henry VII.'s original plan of the college to be built on the site acquired in 1444. It is on this site that Gibb's Building (illustrated above) was built in the eighteenth century. Cambridge University possesses over

*[Continued above, on right.]*



GOSSIPING IN A COURT AT KING'S: "BEDDERS," WHOSE DUTY IS IMPLIED BY THEIR NAME—TO MAKE BEDS.



## ROMANCE AND REALISM: A CAVALCADE OF 19TH-CENTURY FRENCH ART.



"ROCHERS AU BORD DE LA MER"; BY GUSTAVE COURBET (1819-77).



"LE PORT DE ROUEN"; BY COROT (1798-1871).



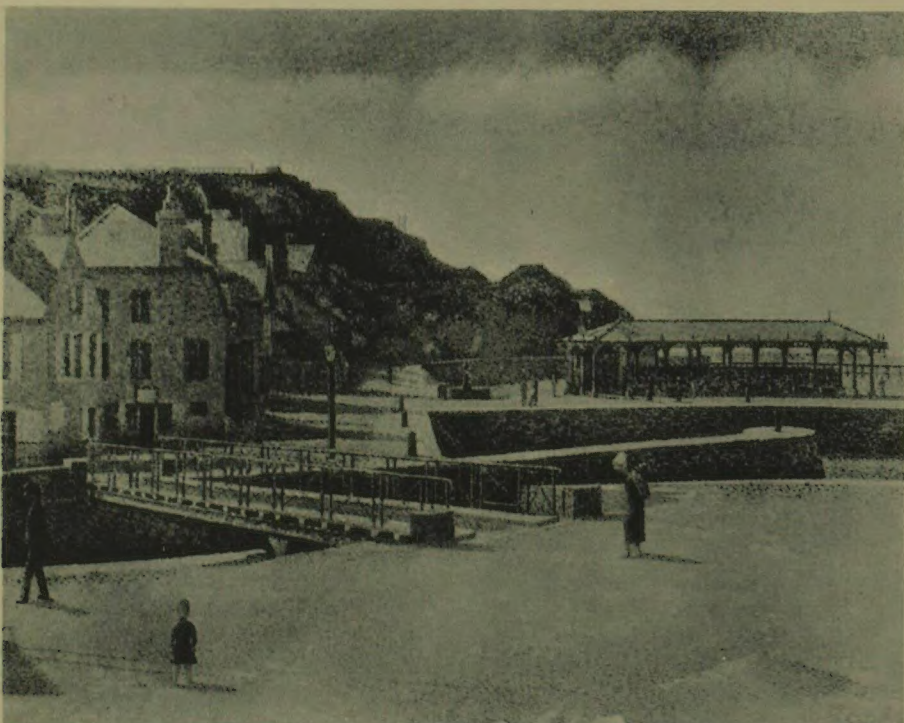
"FLEURS DANS UN VERRE"; BY VAN GOGH (1853-90).



"LA SORTIE DE L'ÉCOLE"; BY HONORÉ DAUMIER (1808-79).



"PORTRAIT DE BOILLY"; BY PAUL CÉZANNE (1839-1906).



"PORT EN BESSIN"; BY GEORGES PIERRE SEURAT (1859-91).



"ESSOYES; PAYSAGES DE L'HIVER"; BY PIERRE-AUGUSTE RENOIR (1841-1919).

The present exhibition at the Lefèvre Galleries is important not only from the purely æsthetic view-point, it also offers a review of French painting through the nineteenth century. Thus, from the Romantics or Realists (Courbet and Delacroix) one is led, roughly speaking, to the Impressionists (Manet, Degas, Monet, Sisley and Pissaro), and the Post-Impressionists (Cézanne, the greatest of them all, Seurat, properly a Neo-Impressionist, Toulouse-Lautrec, Van Gogh, and Gauguin). The influence on modern painting of these schools, and, above all, of Cézanne, is immense: as the late Roger Fry said: "Those artists among us whose formation took place before the war recognise Cézanne as their tribal deity, and their totem." Making allowance for the influence of those artists themselves, and for varying predilections for

particular French nineteenth-century painters, this may be said still to hold good. As painters concerning themselves with social conditions Courbet and Daumier naturally appeal to certain modern schools. Courbet during the Paris Commune was President of the Federation of Artists and escaped by flight a fine and imprisonment for the destruction of the Colonne Vendôme; while Daumier was sentenced to imprisonment for his caricature of Louis-Philippe: the quality of the painting of such artists as Renoir and Degas suffices in itself. Cézanne is here represented by a very early portrait, painted in 1865, which foreshadows his last period, Seurat by a typical pointilliste picture, and Van Gogh by a jagged flower-painting. Corot, the earliest of these painters, is represented by an agreeable view of the port of Rouen.



## "NESTOR'S PALACE" AT PYLOS YIELDS THE FIRST MYCENAEAN INSCRIBED TABLETS EVER FOUND ON THE GREEK MAINLAND:

AN EPOCH-MAKING DISCOVERY AT THE PLACE WHERE HOMER RELATES NESTOR ENTERTAINED TELEMACHUS.

By Dr. KARL W. BLEGEN, Professor of Archaeology at the University of Cincinnati. (See also photographs on the succeeding pages; photographs by Dr. Blegen, except where otherwise mentioned.)

The discovery of a Mycenaean palace near Pylos in the south-west Peloponnese has already been given much publicity, since there seems no reason for not accepting it as the actual palace where Nestor entertained Telemachus as the *Odyssey* relates. Already the site has yielded evidence of truly startling importance in the shape of a number of tablets inscribed with Minoan characters, the first such to be found on the mainland of Greece. By the kindness of Professor Karl W. Blegen and Dr. Kourouniotis, who are conducting the excavations, we are able to give on this and the two following pages a number of photographs of some of these tablets and of the site itself. It is permissible to hope that these excavations will provide a wealth of new facts about the life of Greece 3000 years ago.

AMONG archaeologists south-western Messenia has long been known as a land of great promise for investigation and research. In 1914 Dr. K. Kourouniotis, now



THE "ACROPOLIS" ON WHICH "NESTOR'S PALACE" AT PYLOS STOOD—APPEARING AS A ROUNDED KNOLL RISING ABOVE THE VALLEY IN THE CENTRE OF THIS PHOTOGRAPH: A VIEW OF THE ANO ENGLIANOS AREA (FROM THE SOUTH), WHICH PROMISES TO YIELD A WEALTH OF NEW FACTS ABOUT MYCENAEAN GREECE; WITH MOUNT AIGALEON SEEN IN THE FAR DISTANCE.

Director of the National Museum at Athens, excavated at Tragána, near the Bay of Navarino, a well-built beehive-tomb, which yielded, among other things, three magnificent jars decorated in the finest "Palace style," and in 1925 he cleared in the same neighbourhood a second tholos with contents of unusual interest. It was obvious from the presence of these royal sepulchres and from surface indications of some further similar tombs, as yet unexcavated, that an important Mycenaean capital must have existed somewhere in the district.

During the recent season an effort has been made to discover the site of the stronghold, with a view to its complete excavation in the future. The undertaking is a joint enterprise conducted by Dr. Kourouniotis and myself, sponsored by the University of Cincinnati and by the Archaeological Department of the Greek Ministry of Education and under the auspices of the American School of Classical Studies at Athens.

The work of the season of 1939 was of a purely preliminary nature. Extended topographical explorations of the region revealed several hills and mounds strewn with ancient potsherds—the infallible sign of human habitation in the past. The most imposing of these sites is a high, flat-topped olive-covered hill called Ano Englianós, which stands in a commanding position some four miles northward of the Osman Aga lagoon. Affording a broad panorama toward the south, embracing the whole of the Bay of Pylos, together with the island of Sphacteria and the castle of Navarino (ancient Koryphasion), and toward the north a sweeping prospect of the long range of Mt. Aigaleon, it dominates effectively the whole Pylian territory; indeed, there could be no more ideal position for an acropolis.

A few trial trenches speedily sufficed to show that the western part of the plateau is, in fact, occupied by the ruins of a large palace of Late Mycenaean times which was destroyed in a great conflagration. Its plan has not yet been fully ascertained—the complete excavation will require the work of several years—but it is clearly an extensive structure, measuring at least 65 by 60 or more metres. It seems to have faced south-westward toward the bay, so that the advantage of the view was not lost. The exterior walls were built of squared blocks laid in ashlar style, the interior walls of rubble coated with plaster. Numerous fragments of plaster bearing traces of painted decoration indicate that there were frescoes; the best piece recovered shows with careful detail an outstretched human arm holding a bow. Some of the rooms are evidently spacious apartments, others are narrow corridors. All appear to have smoothly-made floors of hard plaster. The central part of the building is buried to a depth of rather more than one metre, and many of the walls are still

or principal hall, have been recognised. Presumably outside the main structure, toward the north, are remains of what seems to have been a colonnade with a longitudinal row of column bases of purple stone.

In the southern quarter of the building our trench came upon a small room, hardly three metres wide, which yielded material of startling, not to say sensational, character. A low bench, or shelf, of clay ran around three sides of the chamber. On the bench lay, in considerable disorder, nearly two hundred inscribed clay tablets, some intact, many broken and fragmentary, and on the floor itself, below the shelf, were scattered more than four hundred further complete or shattered pieces. Clearly we had found a room of the palace archives. The first documents of their kind to come to light on the Greek mainland, where the palaces of Mycenæ, Tiryns and Thebes have hitherto yielded none, these tablets naturally merit the most careful and painstaking attention. Made of fairly well-screened clay, they were at least partially fired before their final

preserved, rising almost to the modern surface of the ground, where their tops are scarred by the plough. Rounded column bases of stone have been found in place to the west and the east, and two large anta-blocks of a possible megaron,

baking in the conflagration that destroyed the palace. In general, the tablets are, of two main shapes: many are rectangular, fairly broad in proportion to their length, roughly rounded on the back, flat on the inscribed face; still more, flat on one side, sometimes rough on the back, are long and narrow, tapering to a rounded end. In appearance these plaques are virtually identical with those familiar from Crete, where they were first discovered at Knossos by Sir Arthur Evans.

The striking resemblance is not, however, limited merely to the shape; for the writing with which the tablets are covered is essentially the same as the script designated by Sir Arthur Evans at Knossos as Linear, Class B. Only a few of our tablets have yet been sufficiently cleaned to be easily legible; for when they emerged they were

thoroughly saturated with moisture and damp, much too fragile to be brushed. As they dry they harden, and when, in time, they regain their original hardness the lime



A DISCOVERY WHICH LED TO THE REALISATION OF THE ARCHÆOLOGICAL IMPORTANCE OF THE PYLOS AREA: A LARGE JAR DECORATED IN THE "PALACE STYLE" WITH NATURALISTIC IVY SPRAYS, FOUND IN A BEEHIVE-TOMB EXCAVATED BY DR. KOUROUNIOTIS, NOW DIRECTOR OF THE NATIONAL MUSEUM AT ATHENS, AT TRAGÁNA, NORTH OF THE BAY OF NAVARINO (BAY OF PYLOS), IN 1914.

Photograph, National Museum of Athens.

accretion coating them can safely be removed. In the meantime, we may note that a preliminary survey of the few examples it has already been possible to transcribe seems to show the presence of some signs and combinations of signs that are lacking on the Minoan tablets; accordingly, we may provisionally conclude that the script, which was certainly borrowed from Knossos, has been subjected to a



THE SOUTH-WESTERN PELOPONNESE: A MAP SHOWING THE PLACES IN THE PYLOS AREA MENTIONED IN THIS ARTICLE.

modification of some kind. It is still too early to say with certainty whether this modification was brought about gradually in a process of development, or whether (as there may be some slight indications for believing) it was due to an adaptation of the script to serve for a language for which it was not originally intended. The tablets of this category—Linear, Class B—at Knossos have been dated by Sir Arthur Evans to the close of the fifteenth and the early years of the fourteenth centuries B.C. Our deposit at Englianós, on the evidence of the accompanying potsherds, should probably be assigned to the late thirteenth century. The documents hitherto examined are plainly not of a literary character: like most of the corresponding tablets at Knossos, all are lists and inventories, records apparently of men, animals and things. Perhaps we may not be wrong in seeing in them lists of the taxes and tithes that supported the king who had his abode in the palace. It is interesting to note that the numerical system is identical with that used at Knossos.

The recovery of so great a mass of written documents of the Late Mycenaean period in Greece opens a new vista to archaeologists and historians alike. Whether or not the new material will assist in making possible the ultimate decipherment of the script—and one may fondly cherish the hope that it will—it is now clear that writing must have been much more generally known in Mycenaean Greece than has heretofore been supposed, and that it represents a direct continuity of Minoan tradition. The failure to discover similar hoards of tablets at Mycenæ and Tiryns must surely be due to the malice of the Fate that governs the survival of antiquities rather than to a lack of such documents at those centres.

At Englianós the palace seems to have stood alone on the acropolis occupying the western part of the plateau, while the eastern part was apparently an open space—perhaps, like the lower citadel at Tiryns, reserved as a place of refuge for the populace in times of danger. Well down on the lower slopes on all sides are remains of private houses of a large settlement clustered about the palace hill. Both to the eastward and to the westward, not far from the citadel, are indications of beehive-tombs still awaiting investigation.

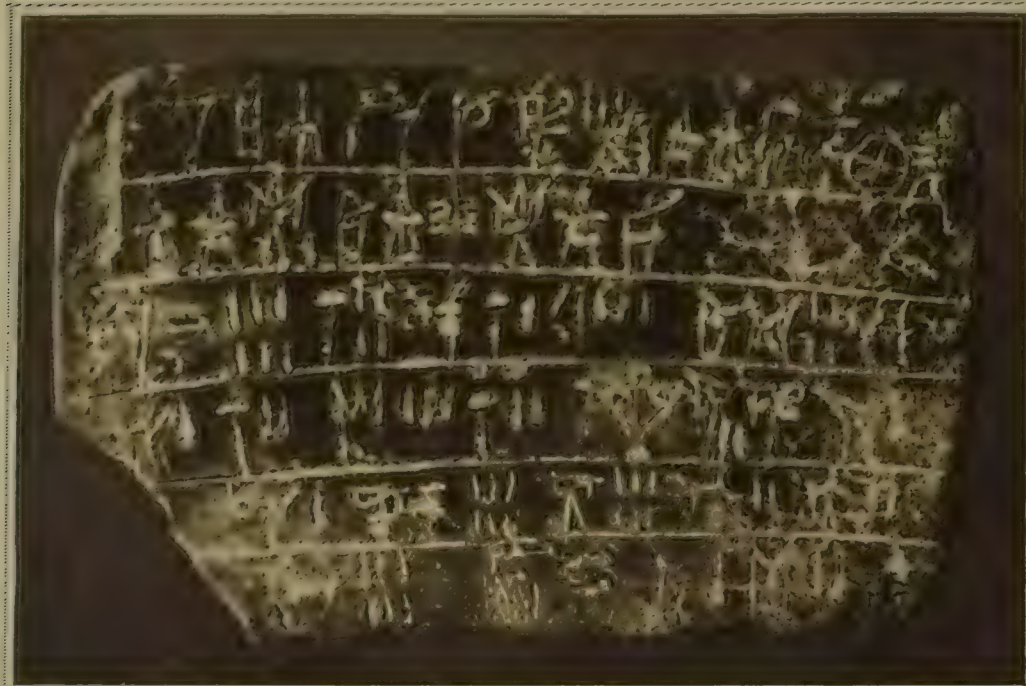
During the season of 1939 the expedition undertook the excavation of one such tholos tomb in the neighbourhood. Situated close beside the modern high-road, nearly a mile to the southward of the palace at a place called Kato (or Lower) Englianós, it was easily recognisable as a tomb from its one surviving massive lintel-block still spanning the doorway. A small hut stood directly over the tomb, and the owner of the surrounding currant vineyard had built a deep cistern, cutting into the back of the chamber. After the house had been removed the tomb was completely excavated. It had a broad dromos, or entrance passage, hewn in hardpan, but not walled along its sides. The doorway, more than three metres deep, was originally covered by at least three great lintel-blocks of which only the one already mentioned remains in place. The innermost lintel had fallen with the collapse of the dome, and a huge piece of it lay on edge, partly blocking the doorway. If one could be sure that a human skull found just beneath the stone had belonged to a tomb-robber caught *in flagrante delicto* at the moment of the disaster, one might feel that the retribution was well deserved. The chamber, with a diameter of about 7.65 m., had been fairly well constructed of rough flat stones, and the walls still stand to a height of some 3.000 m. The clearing of the chamber, filled with stones of the fallen vault, was a slow and toilsome task, and our labours were scantily repaid. For the tomb proved to have been thoroughly looted in antiquity—indeed, in Mycenaean times. Not one human skeleton was found in order (though there were nearly a dozen fragmentary skulls), nor a single vase intact. Bones and pottery alike had been broken and scattered in all directions. Two grave-pits were revealed in the floor, one large and deep, the other small, but both had been completely ransacked. All the material from the tomb, such as it was, was carefully

[Continued on page 1006.]

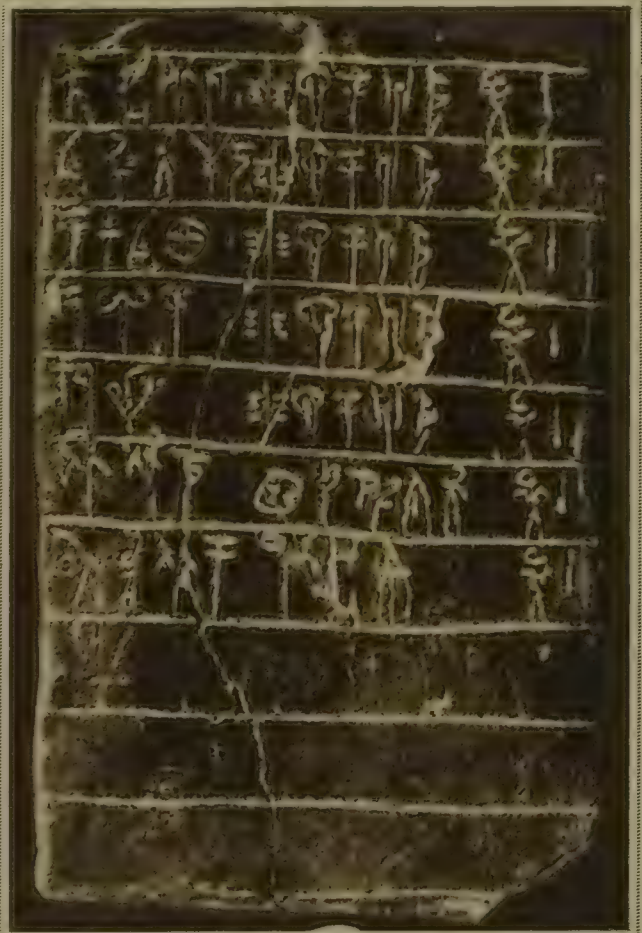


# THE GREAT DISCOVERY IN "NESTOR'S PALACE" AT PYLOS: THE FIRST TABLETS WITH MINOAN WRITING FOUND ON THE GREEK MAINLAND.

TABLETS IN THREE UPPER PHOTOGRAPHS REPRODUCED ACTUAL SIZE (NATIONAL MUSEUM, ATHENS, PHOTOGRAPHS).



A STARTLING DISCOVERY MADE AT THE BEGINNING OF THE EXCAVATIONS OF "NESTOR'S PALACE" AT PYLOS: ONE OF THE INSCRIBED CLAY TABLETS—OF A TYPE NEVER FOUND HITHERTO ON THE MAINLAND OF GREECE, BUT CLOSELY RESEMBLING THOSE FOUND AT KNOSSOS.



A STRIKING POINT OF SIMILARITY BETWEEN THE SCRIPT ON THE CLAY TABLETS FROM "NESTOR'S PALACE" AND THE "LINEAR, CLASS B" STUDIED BY SIR ARTHUR EVANS AT KNOSSOS: (ABOVE) A TABLET APPARENTLY CONTAINING A LIST OF WOMEN, WITH THE DETERMINATIVE SIGN FOR "WOMAN" APPEARING IN EACH LINE BEFORE THE NUMERAL ON THE RIGHT; AND (LEFT) A TABLE OF NAME-GROUPS OF CHARACTERS ASSOCIATED WITH THE SAME DETERMINATIVE SIGN. (Table reproduced from "The Palace of Minos, Knossos"; by Permission of Sir Arthur Evans, and the Publishers, Messrs. Macmillan and Co.)



(ABOVE) A LONG NARROW TABLET CONTAINING A HEADING OF FOUR SIGNS FOLLOWED BY THREE GROUPS WITH NUMBERS.

NAME-GROUPS FOLLOWED BY WOMAN SIGN COMPARED	GROUPS WITHOUT WOMAN SIGN COMPARED	NAME-GROUPS FOLLOWED BY WOMAN SIGN COMPARED	GROUPS WITHOUT WOMAN SIGN COMPARED
ALC B	ALC B 842	YAM B	YAM B
YAM B	YAM B	YAM B	YAM B
AT B	AT B	AT B	AT B



THE FINDING OF THE INSCRIBED CLAY-TABLETS AT "NESTOR'S PALACE": THE TABLETS ON THE FLOOR BELOW THE BENCH IN THE ARCHIVES ROOM.



SOME TABLETS AS FOUND, COVERED WITH SURFACE DEPOSITS, WHICH WHEN CLEANED MAY REVEAL WRITING.

Professor Blegen was lucky enough in the very first season's excavation at "Nestor's Palace" to bring to light new evidence of the Mycenaean period of Greek history of a startling nature. In driving a trench across the site, a small chamber was found in which were a number of inscribed clay tablets, virtually identical in appearance with those found at Knossos, and, exhibiting characters essentially the same as the script designated by Sir Arthur Evans as "Linear,

Class B." This is, of course, Minoan writing which no one so far has been able to decipher. The numeral signs, however, have been picked out, and also a class of ideographs. Like most of the corresponding tablets at Knossos, the tablets are lists and inventories, records of men, animals and things. Thus the first tablet illustrated on this page consists of a heading of two lines followed by groups of numbers, and the second tablet appears to be a list of women.



## EXPLORING "NESTOR'S REALM" AT PYLOS: THE PALACE; A ROYAL TOMB.



OPENING-UP THE RUINS OF THE MYCENÆAN PALACE AT PYLOS, DOUBTLESS THE PLACE WHERE NESTOR ENTERTAINED TELEMACHUS AS RELATED IN THE ODYSSEY: A NARROW PASSAGEWAY REVEALED BY A TRENCH.



THE CONSTRUCTION OF "NESTOR'S PALACE": AN EXTERIOR WALL BUILT OF SQUARED BLOCKS LAID IN ASHLAR STYLE.



A ROYAL SEPULCHRE INVESTIGATED NEAR "NESTOR'S PALACE"—ONE OF A LARGE NUMBER OF SUCH MYCENÆAN REMAINS THEREABOUTS: THE BROKEN LINTEL THAT PARTLY BLOCKED THE DOORWAY.



THE DOORWAY OF THE SAME TOMB, SEEN FROM THE INSIDE AT THE CONCLUSION OF THE EXCAVATIONS: A SITE WHICH HAD, UNFORTUNATELY, BEEN RUTHLESSLY PLUNDERED IN ANCIENT TIMES.

The ancient Palace at Pylos stood on an acropolis, and in the neighbourhood there is plentiful evidence of a populous township clustered about the Palace hill. Both to the eastward and westward, not far from the citadel, are indications of beehive-tombs still awaiting investigation. During the season of 1939 the expedition led by Professor Blegen undertook the excavation of one such tholos tomb at Kato Englianós in the neighbourhood. Unfortunately, only a quantity of fragments

were found—tantalising fragments which showed that here had been a royal sepulchre of great richness. It had been looted in ancient times. None the less, this material—bits of ornaments, jewellery, beads of gold, falience, paste, ivory and carnelian, fragments of a bronze dagger—when patiently studied will doubtless yield valuable information about the burial. Two grave-pits were found in the floor, one large and deep, the other small, but both had been completely ransacked.



## THE AGE OF INNOCENCE IN THE AGE OF REASON.

"THE ENGLISH CHILD IN THE EIGHTEENTH CENTURY": By ROSAMOND BAYNE-POWELL.\*

An Appreciation by SIR JOHN SQUIRE.

THE author of this book on Children in the Eighteenth Century has already published books on Country and London Life in that century. Those who know those books know her as an industrious researcher after odd and illuminating facts who has a lightness of touch with which garnerers of facts are not always gifted. They may be assured that this new book is as agreeable reading as the others.

The title, indeed, might be supposed to indicate a much dryer sort of book. Most people who discourse on "The Child" are dry and even deadly beings, who never seem to be intimate with children or to remember their own childhood. It would have been possible for one such to have taken a title like Miss Bayne-Powell's and presented us with a historical survey of eighteenth-century pedagogies, very emphatically putting away all childish things and ending with a vindication of some newest and crankiest kind of theory of education. This she has not done. Theories of education and their effects on parents and instructors are stated in their place. But the book is chiefly a collection of facts and quoted passages illustrating what it was like to be a child in the eighteenth century, and what was the nature of a child's employments.

The most obvious truth that leaps to the eye is that in that age, as in any other, the lot of the child varied from family to family. It is a mere myth that all children in that era were crushed, as it is a mere myth that all young women in the Victorian era were prone to facile fainting. But certainly in some quarters there was harshness, and even brutality, such as would not now be allowed. The schools were rougher. Pious parents, with their Hell and their Unspared Rod, were apt to be severer than the more easy-going; and the horrors which were taken for granted amongst the poor are difficult to believe, considering the amount of Sensibility which was floating about. Mites of five worked

Most of the book is more cheerful than the pages which dwell on cruelty and death, and, as we go through the chapters on dames' schools and boys' schools, games, toys,

books and letters, we come across many charming little touches, which vivify the past, some of them bringing it very near us. There was little of the Stern Parent about Henry Fox, who would have found, in his club, many sympathisers to-day. Writing to his son at Eton he "Implores him almost abjectly—he does not attempt to order him—to get his hair cut. 'One thing you know,' he writes, 'I much wanted to see your hair cut to a reasonable and gentlemanlike shortness. You and some Eton boys wear it as no other people in the world do. It is effeminate, it is ugly, and it must be inconvenient. You gave me hopes that if I desired it you would cut it. I will, dear Ste, be much obliged if you will.'"

That does not sound much like repression. Nor does the account of the Westminster schoolboys roaming the town and frequenting any haunts they chose to favour. As for Harrow, I conceive that a certain amount of liberty may have been enjoyed under the Rev. James Cox. Even a school like Harrow, which, though by no means at the height of its fame, was possessed of a certain prestige, had a most unsatisfactory Headmaster. In the governors' minutes for the year 1746 we read: "Whereas the Rev. James Cox, Master of the Free Grammar School, has for a great while past lived a disorderly, drunken, idle life, and neglected the care of the school; by which means it very much decreased, did on or about Easter week abscond upon account of his great extravagances, and running into debt more than he is able to pay; therefore for these misdoings we are of opinion that he shall be displaced from being school master, and declare the place to be void." It was this Dr. Cox who used to sit in the school-yard regaling himself with a pint-pot and a churchwarden pipe.

But the public schoolboy is already on the way to manhood. And as for children of a tenderer and more formative age, there are several things to be remembered.



A GAME PLAYED AT FARMER FLAMBOROUGH'S PARTY IN "THE VICAR OF WAKEFIELD": "HOT COCKLES"; BY WILLIAM HAMILTON.



THE AUGUST DESCENDANT OF THE ANCIENT HOBBY-HORSE: "THE ROCKING-HORSE"; BY JAMES WARD—DEPICTING A TOY WHICH CAME FROM FRANCE TOWARDS THE END OF THE CENTURY.

Hot Cockles consists of one of the players kneeling, burying his head in another's lap, and guessing who strikes him. Some games and toys were seasonal. Thus boys always played football on Shrove Tuesday, girls skipped at Easter, and marbles was essentially a Lenten game. It is interesting to note that jigsaws appeared in 1790, and the yo-yo was called the "quiz."

Reproductions from "The English Child in the Eighteenth Century"; by Courtesy of Messrs. John Murray.



"CHILDREN PLAYING AT SOLDIERS": A MEZZOTINT BY GEORGE KEATING FROM THE PICTURE BY GEORGE MORLAND.

in factories. Boys and girls were harnessed to coal-trucks underground and seldom saw the sun. Of the chimney-sweepers, a report of 1817 says: "It is in evidence that they are stolen from their parents and inveigled out of workhouses; that in order to conquer the natural repugnance of the infants to ascend the narrow and dangerous chimneys, to clean which their labour is required, blows are used; that pins are forced into their feet by the boy that follows them up the chimney in order to compel them to ascend it, and that lighted straw has been applied for that purpose; that the children are subject to sores and bruises and wounds on their thighs, knees and elbows . . . but it is not only the early and hard labour, the spare diet and wretched lodging and harsh treatment which is the lot of these children; but in general they are kept almost destitute of education and moral and religious instruction." And the wholesale deaths of children were taken for granted. I do not know what our author means when she says that "the mortality of the people of England was very high. At the beginning of the century it was reckoned at 50 per cent., though by the end of our period it had been brought as low as 29 per cent." But certainly mortality was dreadfully high amongst children, and he was a fortunate baronet who, losing two out of fifteen children, could jovially congratulate himself on having a baker's dozen left.



"CHILDREN PLAYING AT WHIPTOP"; BY GEORGE MORLAND.

The first is that they do not, as a rule, spend most of their time under the unintermittent pressure of their parents. The second is that in the records we usually find the exceptional: the reports on chimney-sweepers do not mention those who were not chimney-sweepers, and novelists are seldom concerned with the normal. And the third is that until the nineteenth century the vast majority of English children lived in the country. The rich children were in their country houses, the poor in cottages—or, rather, out of them. The English rustic knew nothing of Locke or Rousseau. His boys, when old enough, scared crows, and his girls tended geese; but they led much the same lives as country children led right up to the age of compulsory education. The broods of children in Shenstone's poems and Morland's pictures were not oppressed by educational theories, and, perhaps, not wholly handicapped by literary ignorance; and, in their leisure hours, their talk and amusements were those of all children in all ages, save for that minority who are so strait-waistcoated by doctrinaires that their natural resilience is subdued. "Fireworks have always delighted the childish heart," says Miss Bayne-Powell, in passing. Fundamental truths like that are at the core of her book.

\* "The English Child in the Eighteenth Century." By Rosamond Bayne-Powell. Illustrated. (John Murray; 15s.)



## FRANCE SHOWS BRITAIN HER NAVY: ENGLISH AND SCOTTISH PORTS VISITED.



TWO FRENCH BATTLESHIPS—THE MOST FORMIDABLE OF THEIR SIZE IN THE WORLD—VISIT BRITISH PORTS: THE "STRASBOURG" (WHICH WAS ACCOMPANIED BY THE "DUNKERQUE") REACHES LIVERPOOL. (Wide World.)



FRENCH WARSHIPS VISIT THE THAMES FOR THE FIRST TIME SINCE THE WAR: THE BIG FLOTILLA LEADER "JAGUAR" AND ONE OF HER FLOTILLA LYING OFF GRAVESEND. (C.P.)

A NUMBER of French warships have recently been visiting British ports, outstanding among them being the "Dunkerque," flagship of the French Atlantic Fleet, and her sister ship, "Strasbourg," which went to Liverpool before going on to Oban and Rosyth. The "Dunkerque" and "Strasbourg" have a nominal displacement of 26,500 tons, though they displace considerably more at full load. They have an importance that goes far beyond that of ordinary warships, for they represent a powerful counterweight to the new German battleships "Scharnhorst" and "Gneisenau." Besides these, French warships also anchored in the Thames for the first time since the war. Four destroyers, including a flotilla leader, "Jaguar," of over 2000 tons, the "Cyclone," the "Sirrocco," and the "Mistral" anchored off Gravesend. Many visitors went aboard the "Jaguar" over Whitsun, and they were entertained by dance music from gramophone records played on the foc's'le. The utmost good feeling prevailed, even though few of the visitors could speak much French, and few of the sailors much English.



THE "STRASBOURG" AT LIVERPOOL—SOMEWHAT SIMILAR IN DESIGN TO OUR OWN "NELSON" CLASS, BUT WITH HER MAIN ARMAMENT IN QUADRUPLE TURRETS. (C.P.)



FRENCH UNITS THAT VISITED CARDIFF: A GROUP OF DESTROYERS, INCLUDING IN THE FOREGROUND ONE OF THE LARGE BOATS OF THE "JAGUAR" CLASS, MOUNTING FIVE 5'1-IN. GUNS. (Fox.)



FRENCH CRUISERS AT GLASGOW: VESSELS OF THE "LA GALISSONNIÈRE" CLASS, WITH THE HANGARS ABOARD THE SHIP IN THE FOREGROUND CLEARLY VISIBLE. (Wide World.)



PEOPLE IN THE PUBLIC EYE:  
NOTABLE EVENTS AND PERSONALITIES OF THE WEEK.



SIR FRANK DYSON.

Astronomer Royal at Greenwich from 1910 to 1933. Died May 25. Became Chief Assistant at Greenwich Observatory, 1874. Later he became Astronomer Royal for Scotland. He did much work in connection with the observation of the eclipse of May 1919, which led to the general acceptance of Einstein's theory of relativity.



PRINCESS IRENE OF GREECE.

Princess Irene of Greece, who is betrothed to the Duke of Spoleto, is the second sister of King George of Greece. She is thirty-five. In Athens the betrothal was generally regarded as a love match, without political significance.



THE DUKE OF SPOLETO.

The betrothal of Prince Aimone of Savoy, the Duke of Spoleto, brother of the Duke of Aosta, and first cousin once removed of the King of Italy, to Princess Irene of Greece, was announced on May 26. The Duke is thirty-nine.



MR. JOHN WILMOT.

The Socialist candidate who won the by-election at Kennington on May 24. He had a majority of 3596 over his Conservative opponent; as compared with a Conservative majority of 545 at the General Election.



LORD DUVEEN.

The famous art dealer and public benefactor. Died May 25, aged sixty-nine. His gifts included the provision of a gallery for modern foreign art at the Tate, and, in 1930, spacious new sculpture galleries. In 1930 he gave a new room at the National Gallery for the earlier Venetians and also the new gallery for the Elgin Marbles at the British Museum.



COMMEMORATING AMERICANS WHO GAVE THEIR LIVES IN FRANCE: M. DALADIER AND MR. W. BULLITT, U.S. AMBASSADOR, AT THE NEUILLY MEMORIAL.

A monument erected by the American Legion in honour of Americans who died in France was inaugurated on May 28 by M. Daladier, and Mr. William Bullitt, U.S. Ambassador in Paris. In his speech Mr. Bullitt said the Brest-Litovsk and Bucharest treaties showed that if the war had not been won by the side which did win, the state of humanity would be very much more pitiful than it was to-day.



A FAREWELL REVIEW OF THE GERMAN "VOLUNTEERS" IN SPAIN: GENERAL FRANCO, WITH GENERAL VON RICHTHOFFEN (LEFT) COMMANDER OF THE GERMAN LEGION.

General Franco held a farewell review of the German Kondor legion in Leon, which was the legion's base in the civil war, on May 23. In his speech to them General Franco alluded to the fact that both Germans and Spaniards had formerly fought together under the Emperor Charles V. Six "Strength through Joy" steamers went to Vigo to bring the Germans home. At the same time the Italian "volunteers" were concentrated at Cadiz and Malaga.



SIR JOHN GILMOUR (CENTRE), LORD HIGH COMMISSIONER TO THE CHURCH OF SCOTLAND, HIS SUITE AND GUESTS—INCLUDING MR. AND MRS. CHAMBERLAIN—AT HOLYROODHOUSE.

The names of those seen here are (l. to r., seated) Lord Dunglass, Miss Anne Adam, Sir John Anderson, Mrs. Walter Elliot, the Earl of Home, Mrs. Chamberlain, Sir John Gilmour, Lord High Commissioner; Lady Gilmour, Mrs. John Bryans, Mr. Chamberlain, Miss Daphne Gilmour, Mr. Walter Elliot, Lady Jean Graham, and Mrs. J. S. C. Reid; and (behind) the Mace-bearer, Mr. Oswald Barclay, Mr. T. Wilson Paterson, Lieut. T. E. Gilmour, Rev. A. Fleming, Captain E. D. Stevenson, Mr. T. S. C. Reid (Solicitor-General), Lord George Nigel Douglas-Hamilton, Lieut. C. A. James, R.N., Lord Malcolm Douglas-Hamilton, Hon. R. M. Dundas.



THE QUEEN OF HOLLAND DRIVING WITH KING LEOPOLD OF THE BELGIANS TO THE TOWN HALL AT BRUSSELS DURING HER STATE VISIT TO BELGIUM.

Queen Wilhelmina, who has been paying a State visit to the Belgian Court, drove with King Leopold in a State carriage to the Town Hall in Brussels on May 24. The royal guest and King Leopold were received by M. Max, the Burgomaster, and the aldermen. In his address to the Queen, M. Max recalled the attachment of the ancient municipalities of Holland and Belgium to liberty and peace. Queen Wilhelmina was warmly welcomed in Brussels, very great crowds appearing in the streets to cheer her.

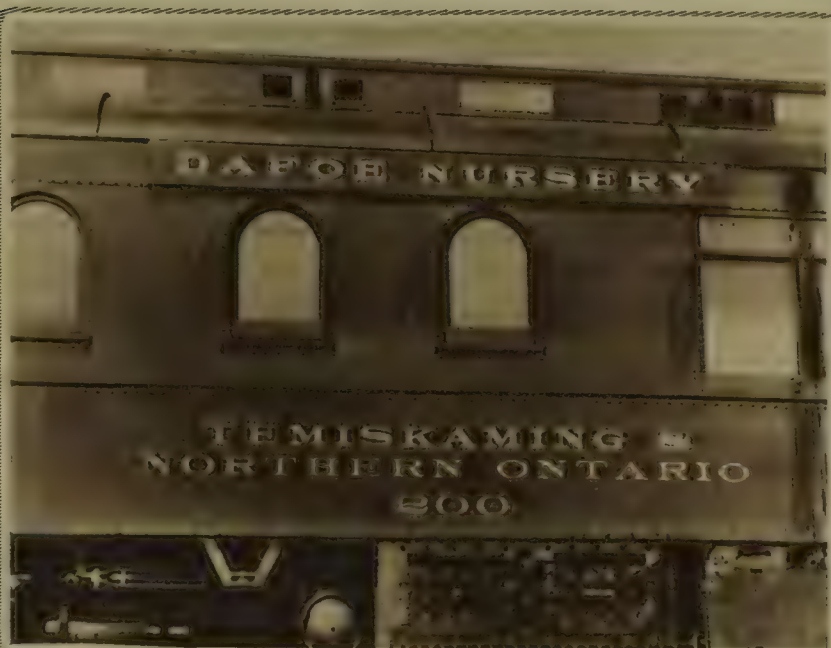


THE KING AND QUEEN WITH LORD AND LADY TWEEDSMUIR, WHOSE GUESTS THEY WERE IN OTTAWA.

While they were at Ottawa, their Majesties stayed with the Governor-General of Canada, Lord Tweedsmuir, at his official residence, Rideau Hall (a commodious house standing in a timbered park in the north-eastern corner of the city—and specially redecorated for the occasion). Lady Tweedsmuir was the daughter of the Hon. Norman de l'Aigle Omsvenor, son of the first Baron Ebury.



# THE "QUINS" MEET THEIR MAJESTIES: SCENES OF THEIR JOURNEY TO TORONTO.



THE DAFOE NURSERY: THE SPECIAL TRAIN WHICH BROUGHT THE FAMOUS DIONNE QUINTUPLETS TO ONTARIO TO SEE THEIR MAJESTIES. (Planet.)



THE TRAIN ARRIVING IN TORONTO STATION ON MAY 22—THE "QUINS" LOOKING PENSIVELY OUT OF THE WINDOWS. (A.P.)



READY TO SET OUT ON THEIR FIRST RAILWAY JOURNEY: THE "QUINS" LEAVING THEIR NURSERY AT CALLANDER FOR TORONTO. (Planet.)

On May 22 the famous Dionne quintuplets were presented to the King and Queen in Toronto. They had been brought by Mr. Hepburn, the Provincial Premier, in a special train with their doctor, Dr. Dafoe, and Mr. and Mrs. Dionne. Before leaving their home in Callander, Ontario, the British quadruplets cabled them from St. Neots, Hunts. "Congratulations to you five from us four on being viewed by our own King and Queen." The "quins" replied, "Wish you could join us for our big moment." The quintuplets' visit to Toronto was their first journey by train. For their presentation they wore Kate Greenaway dresses. The Queen kissed the children and the



ON ARRIVAL IN TORONTO: THE "QUINS" AND THEIR NURSES, TEACHER, BUSINESS MANAGER (LEFT), GUARDIAN (WITH WALKING-STICK) AND DR. DAFOE. (Planet.)



ARRIVING AT TORONTO TO SHARE IN THE HONOUR OF THE PRESENTATION: MR. AND MRS. DIONNE (RIGHT) WITH THEIR SIX OTHER CHILDREN. (Keystone.)



JUST BEFORE THE PRESENTATION: (LEFT TO RIGHT) YVONNE, MARIE, ANNETTE, EMILIE, AND CECILE—WEARING KATE GREENAWAY DRESSES. (Planet.)

King shook them by the hand. Their Majesties also talked, in French, to Mr. and Mrs. Dionne. At the end of the interview the five children called out their own names as the King and Queen left the apartment, as though wishing to impress them on their royal guardian (the children are wards of the King). Before the interview, the Speaker, Major James Clark, had announced to the 2000 guests in the Legislative Assembly: "Now you are going to see the five queens who not only rule the hearts of the Empire, but also the hearts of the world," and asked everyone to remain quietly in their places as "the world's darlings cross the Assembly-room."



## QUEEN HENRIETTA MARIA PAINTED BY VANDYCK TO ASSIST A SCULPTOR.

THE PROFILE (RIGHT) OF A GROUP OF THREE, WHICH HAS BEEN ACQUIRED BY THE NATIONAL MARITIME MUSEUM, AND HUNG IN THE QUEEN'S FORMER BEDCHAMBER THERE.

By PROFESSOR GEOFFREY CALLENDER  
(See coloured illustration on opposite page.)

IT would be difficult to imagine a more fitting addition to the pictures in the Queen's House at Greenwich than a portrait by Sir Anthony Vandyck of the well-beloved wife of Charles I., for whom the little Italianate villa overlooking the Thames was completed by Inigo Jones. In the happy days before the Civil War, the Queen's House won European fame as a Palace of Art and a bower of loveliness. Naseby, however, followed Marston Moor; and during the Commonwealth its movable contents were sold or otherwise dispersed. Even as recently as seven years ago it seemed that the glory of the place had faded beyond recovery and its genius had departed for ever. But now, after a lapse of two-and-a-half centuries, the residence of Henrietta Maria, its fabric restored, has regained its reputation as a "House of Delight," and furnished, as it is to-day, with sixteenth- and seventeenth-century works of art, has recaptured, as far as the action of time allows, its original "witchery and comeliness." Of its many rooms none preserves more of the feeling of the seventeenth century than the Queen's Bedroom, with its carved and painted ceiling, its golden cornice, and High Renaissance decoration, intricate, intriguing and unique. In this perfectly proportioned chamber, so intimately associated with the person of Henrietta Maria, the witty little Princess of "smart discourse, gallant carriage and extraordinary accomplishments," her perfect portrait, newly acquired for the nation, has been set upon an easel, so that modern folk can test the dictum of the Queen's contemporaries that "her face and person have most loveliness considered nearer."

About 1636-7 Vandyck painted on the self-same canvas three portraits of the King of England, profile, front face, and three-quarters. This picture, well known to many through the line-engraving by W. Sharp made in 1815 after the return of the original from Italy to England, is now happily preserved at Windsor. It was painted to enable the haughty Roman sculptor, Lorenzo Bernini, who refused a similar order from the great Cardinal Richelieu, to carve a bust in marble of Charles I. Vandyck's painting arrived in Rome some time before October 1638; and the sculpture was delivered before June 1639; for in that month, Henrietta Maria, charmed with Bernini's bust of the King, wrote to the sculptor commissioning a similar bust in marble of herself.

Time has treated untenderly the Queen's brief letter to Bernini; but guesses may be made as to what the frayed right-edge once recorded and the message translated as follows—

MONSIEUR LE CHEVALIER BERNINI,

The admiration that the King, my husband, and I have for the statue of him that you have made together with our opinion of it as a thing which meets with the approval of all who look at it obliges me to tell you that, to make my

have you in His holy keeping. Given at Whitehall this — of June, 1639.

It is a matter for lasting regret that Bernini's bust of Charles I. disappeared during the fatal fire at Whitehall in 1698; stolen as some suggest, more probably ruined by the flames. The bust of Henrietta Maria was not even begun: for the outbreak of political troubles distracted the attention of the Court, and the pictures painted by Vandyck for the guidance of Bernini never even left England. There

satisfaction complete, we want you to make one like it of me, the work of your own hand, and the likeness drawn from the portraits that Monsieur Lomes will supply you with; in addition I wish to assure you especially of my gratitude for the portrait that I expect from you, praying God that He will

in style and size, and for long counted as missing? Light is thrown on the subject by a Memorandum prepared by Vandyck in 1639. This valuable record consists of an account rendered for work done by him together with details of arrears of pension overdue. The figures are here and there scored by Charles I., and the prices corrected in his own hand: but more interesting are two separate entries for the two Windsor portraits, "La Reyne pour Mons<sup>r</sup>. Barnino..£15." And then there is a third mysterious reference, "La Reyne envoyé à Feilding..£20," which Sir Lionel Cust many years ago surmised to be the missing study. The price introduces a discrepancy; but if the picture was presented as a gift to Mons<sup>r</sup>. Feilding, the extra five pounds may have paid for carriage and a carved and gilded frame. Who, then, was "Mons<sup>r</sup>. Feilding"?

There can be little, if any, doubt that the recipient of the portrait was Basil, Lord Feilding, son and heir of William, first Earl of Denbigh by his marriage with the Duke of Buckingham's sister, Susan Villiers, first lady of the Bedchamber to Henrietta Maria. Lord Feilding was from 1634 until 1639 extraordinary Ambassador at first to the Venetian Republic and later at Turin; and it is clear from his correspondence that he devoted as much of his time in Italy to the acquisition of works of art for Charles I. as to the routine work of diplomacy. Towards the end of 1638 it so happened that Feilding acquired a picture for Henrietta Maria, perhaps on commission, more probably as a gift; and a correspondent in London reported to him that "The King would needs see the picture intended for the Queen, which he did highly commend, but the Queen is the most pleased in the world, and so much overjoy'd at itt . . . as she gave order that immediately there should be a frame made and she would have it hung up." It is tempting, though proof is lacking, to regard the portrait in Vandyck's Memorandum as a return gift from the Queen.

Whether such was the case or no, the picture would find its way to Newnham Paddox, the country seat of the Earl of Denbigh, to which title "Mons<sup>r</sup>. Feilding" succeeded in 1643. From Newnham Paddox "La Reyne envoyé à Mons<sup>r</sup>. Feilding" re-emerged in 1938; and was duly identified in Christie's sale-room as the legitimate third of the three Vandycks originally prepared for the guidance of Bernini.

The portrait, of which a coloured reproduction is given on the opposite page, speaks for itself and needs no verbal description. It will be noticed that the Queen has gracefully gathered the silken draperies about her shoulders as if in readiness for their translation into marble; relieving their somewhat sombre dignity by a bow of china blue in front. The splendid pearl necklace sets off her long, curling hair and the large eyes which could within the instant be tragic with tears or laughter-laden with merriment. "The Queen," one of the first Englishmen to see her remarked, "hath lovely and

lasting complexion, a dark brown; she hath eyes that sparkle like stars; and for her Physiognomy, she may be said to be the Mirror of Perfection."

In the Queen's Bedroom in the Queen's House at Greenwich under the same beautiful ceiling that Inigo Jones fashioned at his Queen's behest, the perfect portrait of Henrietta Maria stands on an easel for that nearer view which the living Queen did not refuse and which her "counterfeit presentment" commands.



TWO OF THE THREE PORTRAITS OF QUEEN HENRIETTA MARIA, PAINTED BY VANDYCK FOR BERNINI TO MAKE A BUST FROM: THE FULL FACE, AND THE PROFILE (LEFT), PRESERVED AT WINDSOR CASTLE; THE RIGHT PROFILE, RECENTLY ACQUIRED BY THE NATIONAL MARITIME MUSEUM, GREENWICH, BEING ILLUSTRATED IN COLOURS ON THE OPPOSITE PAGE.

(Reproduced by Gracious Permission of H.M. the King.)

Monsieur le Chevalier Bernini, l'estime que le Roy me a  
mes ames fait de la statue que vous lui avez fait allier  
avec l'agrement que nous en avons comme d'une chose qui  
l'approbation de tous ceux qui la regardent m'illige mais  
à vous témoigner que pour rendre ma satisfaction entière  
desirerois en avoir une pareillement de mes travaux  
vostre main, et tirée sur le portraits que vous pourriez  
sieur Comme au quel je me remets pour vous assurer  
particulièrement de la gratitude que je conserverai de  
que j'attens de vous en ce rencontre priant Dieu qu'il  
tienne en sa sainte garde. Donnée à Whitehall le  
Juin 1639.

A LETTER FROM QUEEN HENRIETTA MARIA TO THE SCULPTOR BERNINI TELLING HIM OF HER OWN AND THE KING'S DELIGHT WITH THE BUST HE HAD MADE OF CHARLES I.—USING VANDYCK PORTRAITS—AND REQUESTING HIM TO MAKE A SIMILAR BUST OF HERSELF; WITH A LARGE PART OF THE QUEEN'S SIGNATURE VISIBLE AT THE FOOT.—[Reproduced by Gracious Permission of H.M. the King.]

were three of them; front face, with left and right profiles: a modification on the treatment of Charles's head, perhaps suggested by Bernini himself. Although positive statements to the contrary may be found elsewhere, all three canvases are fortunately extant. Two of them, the full-face and the left profile, are preserved in the Royal Collection at Windsor. What was the fate of the third portrait, the right profile of the Queen, identical with the other two





### QUEEN HENRIETTA MARIA PAINTED BY VANDYCK TO ASSIST A SCULPTOR:

ONE OF THREE PORTRAITS OF CHARLES THE FIRST'S CONSORT, EXECUTED FOR BERNINI TO MAKE A BUST FROM, NOW EXHIBITED IN HER ORIGINAL BEDROOM IN THE QUEEN'S HOUSE, GREENWICH.

So delighted were Charles I. and his Queen, Henrietta Maria, with the bust of the King that Bernini carried out on the basis of the three famous heads by Vandyck, that they decided to commission a similar bust of the Queen. Vandyck accordingly painted three portraits of Henrietta Maria in the positions the sculptor would need. Unhappily, the grave events of the early 1640's put an end to their Majesties' interesting

project, and the Vandyck portraits never left England. Two of them are now preserved at Windsor, and the third—reproduced on this page—has been acquired by the National Maritime Museum, Greenwich, and is now on exhibition in what was formerly Henrietta Maria's own bedroom in the Queen's House at Greenwich, originally a *villa* built for her by Inigo Jones.

REPRODUCTION BY COURTESY OF THE NATIONAL MARITIME MUSEUM, GREENWICH. (CROWN COPYRIGHT RESERVED)





A GREAT LANDSCAPE BY VINCENT VAN GOGH: "BRABANT"—BEGUN DURING HIS LAST STAY IN HOLLAND AND FINISHED AFTER HE HAD MOVED TO PARIS.

This picture was begun while Van Gogh was living in his father's house at Nuenen, not far from the Belgian border—his last stay in his native country. In November 1885 he went to Antwerp, and in 1886 moved on to Paris, where the short but all-important final phase of his career opened. This picture was begun in 1884 and finished in Paris, so that it spans the whole of this vital epoch in his development. The style has all Van Gogh's forcefulness and directness.—(REPRODUCTION BY COURTESY OF THE BOYMAN'S MUSEUM, ROTTERDAM.)



# Opera Glasses



The seats are stalls. The carnation is just a carnation, but the whisky is Johnnie Walker. I may not know much about music, but I know what I like. I like Johnnie Walker. I like its mature mellowness, its distinguished dryness. Did you know that all the finest whiskies of Scotland are in the Johnnie Walker blend? Well, they are.

*Gentlemen!*  
*your* **Johnnie Walker** —



Born 1820  
—still going  
strong



## THE ROYAL TOUR: THEIR MAJESTIES IN MONTREAL AND TORONTO.



THE KING AND QUEEN IN MONTREAL: THEIR MAJESTIES DRIVING IN AN OPEN CAR ROUND MOLSON PARK, WHERE 35,000 ENGLISH-SPEAKING CHILDREN HAD GATHERED TO DEMONSTRATE THEIR LOYALTY AND GREETED THE ROYAL PROCESSION WITH MASS SINGING OF "GOD SAVE THE KING."—(Planet News.)



THEIR MAJESTIES' ARRIVAL AT THE WOODBINE RACECOURSE, TORONTO, TO SEE THE KING'S PLATE, CANADA'S BIGGEST RACE: THE KING AND QUEEN DRIVING ROUND THE COURSE IN A STATE LANDAU WITH AN ESCORT OF ROYAL CANADIAN DRAGOONS.—(P.N.A.)

The King and Queen arrived in Montreal from Quebec on May 18 and drove in an open car through the greater part of the city before calling at the City Hall to sign the Golden Book and attend a civic reception. After these ceremonies their Majesties resumed their drive, stopping for tea at the Chalet, on Mount Royal, from which a fine view of the city can be obtained. At the Stadium 95,000 French-speaking children greeted the King and Queen with mass singing

of "God Save the King," and a similar demonstration of loyalty was given by English-speaking children gathered in Molson Park. Their Majesties arrived in Toronto, Canada's second largest city, on May 22, where they watched the King's Plate run at the Woodbine Racecourse. They drove in a State landau, with an escort of Royal Canadian Dragoons, round the course to the Royal Box. The King's Plate is the oldest fixture in North America to be run continuously.



# THEIR MAJESTIES IN THE DOMINION CAPITAL: EVENTS IN OTTAWA.



THE QUEEN LAYS THE FOUNDATION STONE OF THE NEW SUPREME COURT BUILDING IN OTTAWA: HER MAJESTY SPEAKING. (Planet.)



AFTER THE UNVEILING OF THE NATIONAL WAR MEMORIAL: THE QUEEN TALKING TO EX-SERVICEMEN WHO HAD BROKEN THROUGH THE BARRIER OF POLICE IN ORDER TO SEE THEIR MAJESTIES. (A.P.)



THEIR MAJESTIES TALKING TO A WORKMAN AT THE NEW SUPREME COURT BUILDING. (Planet.)

OTTAWA, capital of the Dominion, warmly welcomed the King and Queen when they arrived on May 19. Their Majesties were greeted by the Governor-General and Lady Tweedsmuir and drove along the eight-mile-long route to Rideau Hall, the official residence of the Governor-General. In the afternoon the King and Queen drove in State to Parliament House, where his Majesty gave the Royal Assent to certain Bills in the Senate, and in the evening attended a State dinner at Government House. On May 20 the King's birthday was celebrated by the ceremony of Trooping the Colour and later the Queen laid the foundation stone of the new Supreme Court building. Her speech on that occasion was broadcast in Canada. The King unveiled the Canadian National War Memorial on May 21, and instead of leaving immediately after the ceremony, stayed to talk with ex-Servicemen who had broken through the barrier of police.



THE AMAZING SCENE AFTER THE KING HAD UNVEILED THE WAR MEMORIAL: THEIR MAJESTIES STANDING IN THEIR CAR TO ACKNOWLEDGE THE ACCLAMATIONS OF A VAST CROWD. (A.P.)



THE GARDEN-PARTY HELD ON MAY 20 AT RIDEAU HALL, RESIDENCE OF THE GOVERNOR-GENERAL OF CANADA, AT WHICH 5000 PEOPLE WERE PRESENT: THEIR MAJESTIES WALKING AMONG THE GUESTS. (Planet.)



THE KING AND QUEEN LEAVE OTTAWA: THEIR MAJESTIES ACKNOWLEDGING THE FAREWELL CHEERS OF THE CROWDS LINING THE RAILWAY-TRACK FROM THE OBSERVATION-PLATFORM OF THE ROYAL TRAIN. (Planet.)



# IN OTTAWA: THE WAR MEMORIAL UNVEILED AND MILITARY PAGEANTRY.



THE KING'S OFFICIAL BIRTHDAY CELEBRATED IN CANADA WITH THE CEREMONY OF TROOPING THE COLOUR IN PARLIAMENT SQUARE, OTTAWA: REGIMENTS OF THE CANADIAN BRIGADE OF GUARDS, WEARING SCARLET TUNICS AND BEARSKINS, MARCHING PAST THE KING.



THE KING UNVEILS THE CANADIAN NATIONAL WAR MEMORIAL IN CONNAUGHT SQUARE, OTTAWA: THEIR MAJESTIES LEAVING AFTER THE CEREMONY; SHOWING THE VAST CROWD WHICH HAD ASSEMBLED ROUND THE MEMORIAL CHEERING THE KING AND QUEEN AS THEY DROVE AWAY IN AN OPEN CAR.

The King's official birthday was celebrated in Canada on May 20 with the ceremony of Trooping the Colour by the Canadian Brigade of Guards. Two regiments of the Brigade were on parade—the Governor-General's Foot Guards, of Ottawa, and the Canadian Grenadier Guards, of Montreal—which are allied to the Coldstream Guards and Grenadier Guards respectively. The King took the salute facing the Parliament buildings on the other side of the square and

the occasion was one of magnificent pageantry. On the following day the King unveiled the Canadian National War Memorial in Connaught Square and at the conclusion of the ceremony departed from the official programme in order to talk with ex-Servicemen gathered around the Memorial. At one time the King and Queen were completely cut off from their suite and only the Queen's hat was visible among the berets of the veterans. (*Associated Press.*)



# THE WARM WELCOME GIVEN THEIR MAJESTIES IN ONTARIO AND MANITOBA.



QUEEN ELIZABETH INSPECTS HER OWN CANADIAN REGIMENT, THE TORONTO SCOTTISH, OF WHICH SHE IS COLONEL-IN-CHIEF, UPON THE CAMPUS OF TORONTO UNIVERSITY. (Wide World.)



A ROYAL HONOUR FOR DISABLED EX-SERVICEMEN IN TORONTO: HER MAJESTY SHAKING HANDS WITH ONE OF THE VETERANS WHOM SHE AND THE KING VISITED AT THE CHRISTIE STREET HOSPITAL. (Planet.)



INDIAN HOMAGE TO THEIR MAJESTIES: THE QUEEN RECEIVING A BOUQUET FROM A LITTLE GIRL OF THE LAKE SUPERIOR OJIBWAYS. (Planet.)

IN THE ONTARIO LEGISLATURE: THE PROVINCIAL PREMIER, MR. HEPBURN, AND HIS WIFE BEFORE THEIR MAJESTIES. (Planet.)



A HISTORIC CEREMONY IN MANITOBA: THE KING RECEIVING THE RENT OF FURS DUE FROM THE HUDSON'S BAY COMPANY. (Planet.)



IN WINNIPEG, WHENCE THE KING DELIVERED HIS EMPIRE DAY MESSAGE: CEREMONIES OUTSIDE THE PROVINCIAL PARLIAMENT. (Planet.)



QUEEN ELIZABETH SHAKING HANDS WITH COLONEL J. B. MITCHELL, ONE OF THE ORIGINAL NORTH-WEST MOUNTED POLICE, AT WINNIPEG. (Planet.)

The King and Queen reached Toronto on May 22. One of the most interesting ceremonies here was the inspection by the Queen of her own Canadian regiment, the Toronto Scottish, of which she is Colonel-in-Chief, and the consecration of the colours performed by the regimental chaplain. After a luncheon, given jointly by the Province and the City, their Majesties drove through cheering crowds to Woodbine racecourse. They left Toronto that evening and travelled along the

fringe of the Great Lakes. Winnipeg was reached by the morning of the 24th, and here again huge crowds welcomed their Majesties, although rain was falling heavily. From a room in Government House, the King delivered his Empire Day broadcast. There was a picturesque ceremony when the Hudson's Bay Company's representative paid its historic rent of elk heads and beaver skins, a ceremony in which a reigning Sovereign has never before taken part.





"WILLIAM TELL," ACT I: A DESIGN BY GIANNI VAGNETTI FOR THE SCENERY USED AT THE FLORENCE MAY MUSICAL FESTIVAL.

I AM afraid that it is no use pretending that the "Maggio Musicale" at Florence this year has aroused any great interest in England. Indeed, I doubt whether one music-lover in ten has as yet realised its existence. Still, it does exist, and has, as a matter of fact, proved both vital and interesting. Everything has conspired to work against it. If the international tension had not sufficed altogether to spoil its chances in the first place (which it certainly did), the unfortunate accident of the London Festival taking place at the same time must, in any case, most seriously have affected the number of potential English visitors. Even the weather has taken a hand in the game; it is many years since Florence has known such a cold and rainy spring.

Unusual credit, therefore, is due to Mr. Labroca and his coadjutors for the courage and the enthusiasm with which they have carried through their enterprise so successfully. Despite the unusually small number of foreign visitors, the audiences, both at the "Communale" and "La Pergola," have been something more than respectable. The

## THE CHARM OF MUSIC

SOME THOUGHTS ON THE "MAGGIO MUSICALE."

By FRANCIS TOYE.

Traditional, and what may be called standard, works were represented by Rossini's "William Tell" in the first category, and in the second Verdi's "Il Trovatore" and Wagner's "The Flying Dutchman," among the operas; Verdi's "Requiem" and Bach's "St. Matthew Passion" elsewhere. I cannot write of Respighi's version of Cimarosa's practically forgotten opera, "Le Astuzie Femminili," because it has not yet taken place.

Did space permit I would willingly dwell on De Sabata's remarkable performance of the Verdi "Requiem," given in Santa Croce. From the strictly musical point of view, perhaps, I have heard performances as good, though never, I think, better. Those familiar with De Sabata's attributes as a conductor will not need to be reminded of the peculiar nervous intensity of his musical interpretations. This quality made the end of the Mass exceptionally moving. It was, however, as an emotional experience that the performance remains unique. With the exception of the strong light on the performers and on the Giottoesque Crucifix in the apse, the whole of the church was darkened. In these conditions, among the tombs of the great Italian dead the music seemed to take on a peculiar mystical quality which, in the concert room, is usually obscured by the accident of the theatrical idiom that came so naturally and so rightly to Verdi.

"William Tell" demands a little more consideration. We in England know little of Rossini in his serious aspect, and, to judge by the very scant interest shown in recent performances of that most original work, "Petite Messe Solennelle," care less. I know that his early biblical opera, "Mosè," came as a veritable revelation to many English music-lovers, who heard it in Florence a couple of years ago.



"WILLIAM TELL," ACT II: A DESIGN BY GIANNI VAGNETTI FOR THE THREE PERFORMANCES OF ROSSINI'S OPERA GIVEN IN FLORENCE.

"William Tell" is less solemn perhaps than "Mosè," but it is equally noble, the second act, in particular, being a masterpiece from beginning to end, as Wagner and Berlioz repeatedly insisted. Nor is this all. The ballet music is a sheer delight, and those who know the inspired chorus at the end of the opera will realise that Wagner's admiration was translated into the sincerest form of flattery when he wrote his own "Rheingold."

Unfortunately, an adequate performance of Rossini's masterpiece is exceedingly rare. Handicapped, in any case, by the excessive length demanded by the conventions of the Paris Opera, for which it was written, "William Tell" demands not only a tenor of exceptional range, a first-class soprano, and a first-class baritone, but a large and exceptionally competent chorus, a well-trained ballet, imaginative stage management, and a conductor in control acutely sensitive to the light and shade, the subtle implications of Rossini's score. It is not my purpose here to indulge in detailed criticism of performances, but a general tribute must be paid to the high level of that given in Florence.



THE FLORENCE PRODUCTION OF VERDI'S OPERA "IL TROVATORE," ACT II, SCENE I: THE CAMP OF COUNT DI LUNA; SHOWING THE SCENERY DESIGNED BY PRIMO CONTI. The programme of events at the fifth Florence May Musical Festival (April 27 June 6) included performances of Verdi's "Il Trovatore" on April 27, 30, and on May 4, and of Rossini's "William



THE COVENT GARDEN PRODUCTION OF "IL TROVATORE": THE SETTING FOR ACT II, SCENE I, FOR COMPARISON WITH THE SETTING USED FOR THE FLORENCE PRODUCTION. Tell" on May 9, 11, and 14. "Il Trovatore" was also given at Covent Garden on May 23. This is the first season since 1927 that the opera has been performed at Covent Garden.

works chosen for performance could scarcely have been better selected, alike as regards interest and variety; the standard of performance has been, on the whole, even higher than that of previous years.

The policy pursued by the organisers of the Florence Music Festival has always seemed to me wholly admirable. Whereas other festivals of international importance—such as Salzburg and, I am sorry to observe, our own London Festival—have preferred to concentrate wholly, if not exclusively, on the past, Florence has never lost sight of contemporary claims. The programmes have always been a blend of traditional masterpieces (with an emphasis on those that for one reason or another were in need of rehabilitation), and the most interesting modern experiments of the day, foreign as well as Italian. From every point of view this is the right policy for a festival, in that music is thereby presented as a whole. Which is not to say that there is no room for festivals of other kinds: specialists in very new, or very old, music, in this or that period or composer, may reasonably indulge in festivals of their own. But a festival intended for the public at large and designed to attract music-lovers from every part of the world should be planned *à la* Florence, not *à la* Salzburg. Even in these dark days music is still a living art.

I do not know that there is any particular object in even attempting to give a comprehensive list of all that has been going on at Florence. A mere enumeration of some of the highlights will suffice to show that the local tradition has again been most worthily maintained. Antiquity has been represented by Vecchi's "Amfiparnasso," a pre-Monteverdian opera wherein all the characters are represented *via* the chorus. To make the convention palatable—not to say intelligible—to a modern audience, the chorus was grouped at the side of the stage, a device, as some readers may remember, adopted by Diaghileff in his presentation of Rimsky-Korsakoff's "The Golden Cockerel," while the action took place in dumb show on a booth (as in "Petrouchka" and "Pagliacci") in the middle of the stage. The result was wholly delightful, the spirited and sensitive singing of the Florentine chorus being admirably suited to show off the very piquant and lively contrasts of Vecchi's music. Moreover, for the historically minded, it was particularly interesting as showing how difficult it really is to draw a hard-and-fast line before what came after and what before the revolution known as "La Nuova Musica"—a revolution, the reader may usefully be reminded, that had its origins in this very Florence.



MME. MARIA CANIGLIA AS AIDA.

Soprano. Appeared in the title-role of "Aida" at Covent Garden on May 24. Describing her performance "The Times" critic writes: "Mme. Caniglia has a subtlety in the intimately expressive parts of 'Aida's' music which made her soft cadences at the end of the first scene as well as her fervent cry, 'O patria mia,' in the great scene of the third act genuinely thrilling."

Marinuzzi presented the music with a care and an enthusiasm beyond praise; all the different elements already mentioned were admirably handled and fused. It was unquestionably the most satisfactory interpretation of the opera in my experience.

As regards the contemporary works, Stravinsky's "Persephone" has not yet taken place, and I do not think that Perosi's "La Resurrezione," or Salvucci's "Alceste," were particularly interesting. But we had a new Italian opera by Frazzi worthy of consideration. This was a setting of a version of "King Lear," made by Papini, who, with some ingenuity and much boldness, dispensed with Cordelia altogether, except as an invisible voice at the end, concentrating on Lear's conflict with his daughters, his subsequent madness and despair. Frazzi's music is that of a highly competent and conscientious craftsman with a bias in favour of symphonic treatment, and even more markedly of the claims of the orchestra, which, for my taste, is given its head too freely. The melodic interest remains quite secondary, and undoubtedly the most satisfactory feature of the opera is to be found in the vigorous dialogues between Lear and his two daughters, especially Goneril. I fear that "King Lear," like so many modern operas, must be summed up as worthy and rather dull.

A more successful Italian composition by a very young composer called Petrassi was a setting of the Ninth Psalm. Hard, cacophonous, vigorous and febrile, this reminded me not a little of William Walton's music, especially that of "Belshazzar's Feast." It is characterised by the same kind of rhythmical vitality, the same stark realism. It is not a pleasant work, but I would gladly hear it again.

Ravel's "L'Enfant et les Sortilèges," given in French by a company mainly French, has, perhaps, been the outstanding modern success of the festival so far. It is a delicious little work, typical of Ravel's wit and conciseness at their very best. Nothing could possibly be more French, and I am not surprised, in view of the political tension, that the company were very doubtful how it, and they, would be received. There could, however, be no mistaking the delight and the enthusiasm of the Florentine welcome to both. At each of the performances "La Pergola" was sold out, and the company were called again and again before the curtain. A word of special praise is due to the Florentine Orchestra, under Previtali, who gave an excellent performance of the score, which is not only difficult in itself, but of a kind of which they can necessarily have had but little experience.



## A WORTHY INHERITOR OF A GREAT NAME:

THE NEW 34,000 - TON "MAURETANIA,"  
THE LATEST CUNARD WHITE STAR LINER.

## THE LARGEST SHIP EVER BUILT IN ENGLAND:

THE "MAURETANIA'S" UNRIVALLED  
ACCOMMODATION FOR HER PASSENGERS.



DECORATING THE TOURIST CLASS CHILDREN'S PLAYROOM:  
ROUNDELS IN WHITE METAL ON SYCAMORE BY MRS. AGNES  
PINDER-DAVIS—(LEFT) NOAH'S ARK; (CENTRE) ALICE IN WONDER-  
LAND; (RIGHT) BRER RABBIT.



ONE OF THE SPACIOUS PUBLIC ROOMS OF THE NEW LINER:  
THE CABIN LOUNGE ON THE PROMENADE DECK.



APPEARING IN ITS PLACE  
IN THE ADJOINING LEFT-  
HAND PHOTOGRAPH: THE  
"SPIRIT OF THE ATLANTIC,"  
A BRONZE STATUETTE BY  
MR. BARNEY SEALE.



ONE OF THE FACILITIES FOR RECREATION IN THE TOURIST  
CLASS: THE AIR-CONDITIONED CINEMA.

THE "Mauretania," the new 34,000-ton Cunard White Star liner, is the largest English-built ship (the "Queen Mary" and "Queen Elizabeth" were both Scottish-built). She was launched on July 28, 1938, and her maiden voyage down the Mersey, from the Cammell Laird yard at Birkenhead to the graving

(Continued below.)



ONE OF THE MURALS IN THE TOURIST DINING-SALOON: "TOWER HILL,"  
BY MR. H. DAVIS-RICHTER.



HUNG AT THE ENTRANCE TO THE PROMENADE DECK: "ENGLISH LANDSCAPE,"  
BY MR. CHARLES PEARS, R.O.I.

dock, took place on May 14. She was built in 369 working-days, and was completed for sea in less than two years from the laying of her keel plates. She is already well booked for her first voyage from Liverpool to New York, which is scheduled to take place on June 17, and also for her return. She is expected to leave New York on June 30 and to arrive at Southampton on July 7. As we show here, her general accommodation achieves a very high standard of comfort. Special care has been taken over the children's play-rooms. In the play-room for the tourist class are to be seen three roundels, in white metal and sycamore, designed and executed by Mrs. Agnes Pinder-Davis, and depicting Old Brer

Rabbit, the animals entering Noah's Ark, and the famous dance of Alice, The Mock Turtle and the Gryphon from "Alice in Wonderland." Other artists who have contributed to the *décor* of the "Mauretania," and examples of whose work on the ship appear above, are Mr. Davis-Richter, Mr. Barney Seale, and Mr. Charles Pears. The "Mauretania" has no fewer than ten decks, and there is an unusually generous allowance of promenades for exercise and recreation. Her remarkable amount of open deck is largely due to the efficiency of super-heated steam and modern boilers. These take up less than half the space of boilers of the days of the old "Mauretania." The new "Mauretania" has but six Yarrow





THE LUXURIOUS SLEEPING ACCOMMODATION PROVIDED FOR ALL CLASSES ON THE "MAURETANIA": (LEFT) THE BEDROOM OF A CABIN SUITE; (CENTRE) A THIRD-CLASS STATEROOM; AND (RIGHT) A TOURIST CLASS STATE-ROOM.



THE GRACEFUL LINES OF THE NEW CUNARDER, SHOWING HER TERRACED BRIDGE SUPERSTRUCTURE AND HER CRUISER STERN: THE 34,000-TON "MAURETANIA" DWARFING HER ATTENDANT TUGS.



THE AMPLE AND WELL-SPACED DINING ACCOMMODATION IN THE "MAURETANIA": (LEFT) THE DINING-SALOON IN THE TOURIST CLASS; AND (RIGHT) THE MAIN RESTAURANT IN THE CABIN CLASS.

boilers to give her approximately 22 knots. In the three classes of accommodation—cabin, tourist, and third class—are no fewer than twenty-four spacious public rooms, many of them provided with the latest system of air-conditioning. Modern comfort is the keynote in the staterooms of all classes, which contain electrical equipment of various kinds, such as fans, bells, and kettles. Passengers will thus be able to make their own tea, if they prefer a home-made brew. In all, more than 300 miles of cable have been laid, while the generating plant is powerful enough to supply a town of 100,000 inhabitants. In response to the increased demand for transatlantic motor-transport, more garaging accommodation is being

provided than in any other of the Cunard vessels of her size. Other features include the delightful swimming-pool with massage-rooms and electric baths on a lower deck. The impressive cabin and tourist dining-saloons both extend the full width of the ship. As in the other classes, third-class state-rooms have hot and cold water laid on, together with modern lighting and ventilation, and the public rooms extend over three decks. Throughout much use has been made of rare woods, such as African mahogany, Australian walnut, Queensland elm, olive and ash. The "Mauretania" can accommodate 1293 passengers: 488 in the cabin class, 393 in the tourist, and 412 in the third class.



# The World of the Theatre.

By IVOR BROWN.

## PLAYS ABOUT WORK.

ONE of the most interesting plays of the year has been, in my opinion, Mr. Rutherford Mayne's "Bridge Head," which was the last production of the London Mask Theatre's very well-varied and exciting season at the Westminster. The chief character in this piece is a civil servant, who is working for the Irish Land Commission in the far west of that island, where the multitude of hungry people and the scarcity of fertile acres have long created an acute social problem. The job of the Commission is to see that all available land is used to the best agricultural purpose: its servants can dispossess (with compensation) the owners of undeveloped or ill-developed territory and put in smallholders. This, of course, is not an easy or a pleasant task. It breeds a great deal of ill-feeling, not only between the old landlord and the new tenant, but between rival claimants for the new farms created on what used to be wasted areas.

In the play we see this civil servant, Stephen Moore, slaving away in a grubby room of a grubby country hotel (this is his office), toiling over maps, plans, schedules and reports, interviewing the human raw material of land-reform (and pretty raw it is!), driving his assistants almost as hard as he drives himself, and generally scorning delights and living laborious days. The immediate reaction of many playgoers may be that this kind of thing is not at all what they ask of the theatre: perhaps they want romance, and crave for what is now so ubiquitously called glamour: perhaps they want to see the drama of conflicting personalities and not of conflicting political causes or economic forces. Let me assure them, in the first place, that Mr. Rutherford Mayne knows the theatre's needs and includes plenty of conflicting personality, plenty of vivid character, and plenty of vigorous comedy. Secondly, let me assert my own point of view: that a play about a worker and his work can be just as entertaining as a play about play-boys (or girls) and their play.

It will be claimed, I know, that women do not think so—that women prefer the drama of private problems, preferably of the tender passion, to the drama of public problems such as the division of Irish acres among Irish peasants. For my part, I am not much impressed, as a rule, by these generalisations about the sexes. There may be something

therefore let us call this class briefly and simply "plays about money," or "plays about work."

Of course, the wise dramatist mixes the personal with the public problem. "The Doctor's Dilemma," for example, has the personal problem of the dying genius, Dubedat, at the heart of its brilliant satirical survey of medicine as a public institution in our time. The present revival of Mr. Shaw's piece began, like "Bridge Head," at the Westminster Theatre, and has moved on to the Whitehall, where it has reached its hundredth performance and enjoyed the longest run it has known. So there is another play about work which is greatly and deservedly pleasing the public.

argue that they have quite enough of this in their lives already and visit the theatre in order to be taken out of themselves and see something new, I quite agree that there is a case for all kinds of theatre—"escapist," romantic, fantastic, farcical, spectacular, and what you will. I am not arguing that all plays ought to be about offices and workshops and incomes and careers. I am merely pleading that a few of this latter class be permitted to exist for the benefit of those who go to the theatre to enlarge their experience of life and not to dodge life's impact for a forgetful hour or two.

When I review my memories of recent plays which have lodged in my mind as moving and exciting and rewarding experiences, I find that the kind of drama where personality is mixed with a real place and a real job is the abiding element. This year we have certainly had some curious changes of theme. Who would have guessed that the subject of the higher education in Wales would yield a best-seller? "The Corn is Green," at the Duchess, has thriven on that odd soil, and I hope that the affairs of the Irish Land Commission will be as rewarding to Mr. Rutherford Mayne as schooling among the coal-mines has been to Mr. Emylyn Williams.

Yes; these plays about work have their special fascination. Three of Mr. Priestley's, for example, especially glow warm in recollection. These are "Eden End," with its mingled portrait of the country doctor and the unsuccessful actor; "Cornelius," with its study of the restless spirit chained down to serve a shabby, collapsing business in dreary City premises; and "Time and the Conways," with its extraordinarily vivid picture of an English provincial family growing up, going about its various trades, and meeting its various troubles. That is the kind of life I like to see on the stage, instead of the glossy, functionless, fashionable groups of well-dressed loafers. Of



"BRIDGE HEAD," THE PLAY CENTRING ROUND THE ACTIVITIES OF THE IRISH LAND COMMISSION, AT THE WESTMINSTER: WILFRID LAWSON AS STEPHEN MOORE, THE COMMISSIONER (SEATED, CENTRE), FACED WITH A WILY OLD IRISH FARMER (CHARLES VICTOR).

"Bridge Head" is a tragi-comedy about the redistribution of land in Ireland by the Land Commission. On the extreme right of this photograph is seen Stephen Murray as Hugh O'Neill, who is in love with the daughter of a landowner whose estates are threatened with division; next to him is Adrian Byrne as John Kearney, another commissioner; while on the left is seen J. Hwa Pryse as Inari Gosuki, a Japanese studying conditions in Ireland. (Photo. by Angus McBean.)

Most light comedies concern almost totally idle people. That is one reason why their alleged levity often seems so heavy to me. The characters spend their lives in a curious apartment called a lounge-hall. (How many real people do have lounge-halls?) It must

be a dreadful existence. The stage lounge-hall seems to be not so much a room as a highly organised system of draughts. But let that pass. In and about these homes they play tennis (for it is always high summer in light comedies, and this summer is always a blaze of sunshine), drink cocktails, entangle themselves in little affairs of the heart, and generally footle round on the understanding that they must be seen in three acts with three changes of attire, including one evening dress. None of them seems to have the slightest difficulty in paying for all this fun, and nobody has to be at the office at 9.30 a.m. In the unlikely event of any of them hav-

ing jobs, it is understood that they attend these duties only when they please. A little fuss about somebody in the wrong bedroom, and they stay away from work for days in order to give the dramatist his third act.

That sort of piece, to which dramatic critics are inured by long experience, seems to me to have far more chance of being dull than one about an office and a trade and all the worries that work may involve. If play-going people



"BEHOLD THE BRIDE," AT THE SHAFTESBURY THEATRE: MR. AND MRS. CARRINGTON (EVELYN ROBERTS AND JEANNE DE CASALIS) AND THEIR DAUGHTER, PHYLLIS (JACQUELINE SQUIRE), WELCOME THE PARLOUR-MAID (LUISE RAINER) AS A MEMBER OF THE FAMILY AFTER HER MARRIAGE TO ERIC CARRINGTON HAS BEEN REVEALED.

Eric Carrington marries Françoise unknown to his family. Before he can break the news to them he is told that in order to rescue the family from financial difficulties he must get engaged to Deborah Massuber. Françoise, however, comes to the Carringtons as parlour-maid, and helps to solve their domestic and financial troubles.

course, if the author can always make what Mr. Shaw's Mr. Tanner called the M.I.R.C. (Members of the Idle Rich Class) as amusing as Oscar Wilde's Jacks and Algernons, no one will complain. But when supreme wit is wanting, how tedious that kind of empty elegance can be!



"GROUSE IN JUNE," AT THE CRITERION: MISS FERGUSON (CONSTANCE LORNE) THROWS HERSELF BETWEEN JOE BAKER (BILLY QUEST) AND BILL KELLY (HUGH MACDERMOTT), WHO IS THREATENING TO SHOOT, DURING AN AFFRAY, OVER AN IMAGINARY SPANISH TREASURE, IN A SCOTTISH FISHING HOTEL.

Miss Ferguson's real motive for her heroic action is to protect Professor Cunningham (Richard Gouden), the ornithologist, with whom she is in love. He is here behind Baker. Mrs. Kelly (Billie Ryan), who, with her husband, Joe, is seeking for the Spanish treasure, is on the right.

in this one. If so, one can only remark that, since a great number of plays are about private, emotional matters, the stresses, rivalries, and conflicts of sexual passion, the women who insist on this kind of theatre are already amply served. Have they not, at the Lyric Theatre that triumphant success "The Women"? Surely they will not grudge the men who like a broader type of dramatic theme an occasional play or two with some sociological content. Sociological content may sound terribly dull—



# Every budget has a silver lining

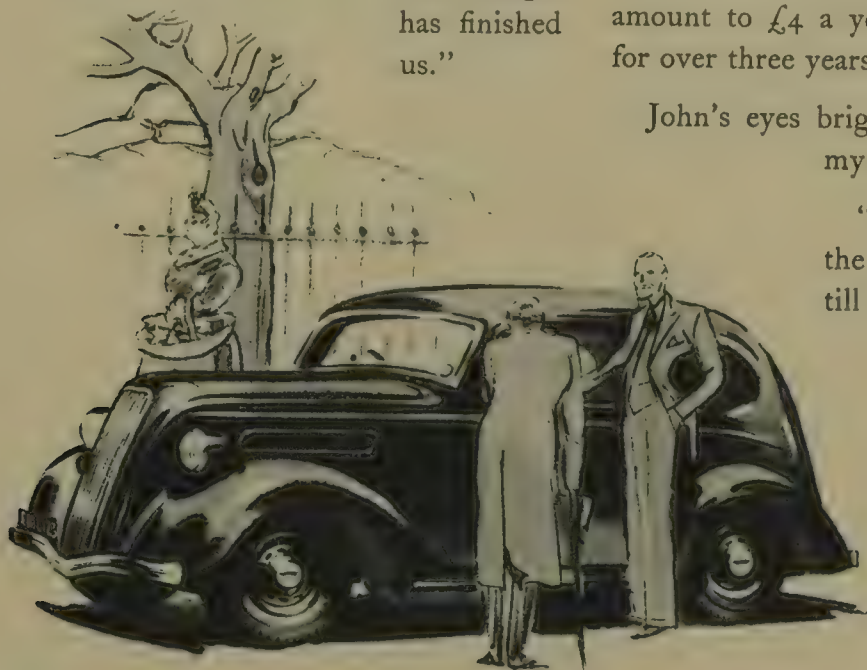


"IT'S a knock-out blow, I tell you. It's not fair. It's the last straw."

John crushed his cigarette stub despondently.

"You mean you've decided not to buy a car after all?"

"That's what I mean. The Budget has finished us."



"Look here, John. Why don't you think of it this way? Suppose you didn't buy that car. Suppose you bought a Ford 'Eight' instead. Now, the Ford 'Eight' is a British car that sells at £13 less than any other 'eight' saloon on the market. It puts you £13 in pocket from the start. The increase of tax on a Ford 'Eight' will amount to £4 a year, so you're covered for over three years."

John's eyes brightened as he watched my calculations.

"Eh?" he said. "And the tax doesn't change till the end of the year."

"So you won't have to think about the Budget for nearly four years. Come and look at my Ford 'Eight'."

\*

We left the club together, John walking with the jaunty air of a reprieved man, and picked up my "Eight."

"Nice looking car," he grunted amiably. "Suit Madge, too, during the day . . . Room for a couple in the back. Neat luggage compartment there behind the rear seat . . . Plenty of leg space. Did

you say it cost *less* than any other 'eight' saloon?"

"It does; and, for that matter, the 'Prefect' is the only British Ten under £150. Fords are pretty good value, all along the line. Here, *you* drive," I said, as we turned into the park. I could see he was longing to be at the wheel.

Well, to cut a long story short, I had half an hour to spare, so we drove down to John's house and picked up Madge.

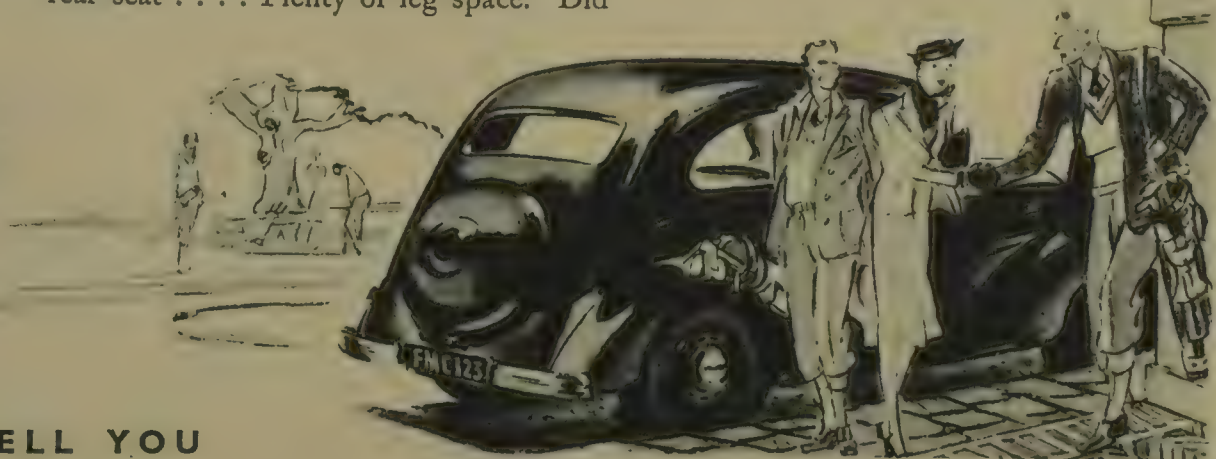
"It's nice to see John smiling again," she said to me. "What *have* you done to him?"

"Don't say a word," said John. "We're going to a Ford Dealer right away . . . And we're going to have that motoring holiday after all!"

\* \* \*

I met them at golf a week later. They glided up to the club-house door in a new Ford "Eight."

"You're lunching with us today," said John; "it was you who showed us how to smile at the Budget."



"Have another cigarette," I said kindly. "Have some more coffee . . . What kind of car have you decided not to buy, John? Seems a pity! You had a motoring holiday all fixed, hadn't you? How much are you not going to spend on the car?"

He told me. I took a piece of paper out of my pocket.

\* \* \*

## FORD MOTOR GYMKHANA

A series of spectacular and instructive events of motoring interest. Also the finals of the "Scout" Speedster Race; this race is open to Boy Scout Troops who make their own miniature car for the Competition; Brooklands, Saturday, June 17th, at 2.30 p.m. Book the date!

Ford "Eight" Saloon £115

Saloon de Luxe £125

The "Prefect," the only British Ten under £150, prices from £145

PRICES AT WORKS

FORD OWNERS WILL TELL YOU

FORD MOTOR COMPANY LIMITED, DAGENHAM, ESSEX. LONDON SHOWROOMS: 88 REGENT STREET, W.1



# BOOKS OF THE DAY.

By CHARLES E. BYLES.

HISTORY in the making

can never be recorded in book form as fast as it is made, albeit nowadays the atmospheric events of to-morrow can be announced on the air to-night. Broadcast information, however, has a certain fluidity and evanescence that is difficult to capture and fix, unless we are prepared to take it down in shorthand. Even newspaper information about recent events is not always readily accessible, unless one keeps a file and some sort of index. Without these aids a search for some particular fact, failing telephone enquiries in likely quarters, may necessitate a visit to Fleet Street or the British Museum annexe at Hendon. Thus,

Doubtless many readers of the E.B. Year-Book will turn first to the accounts given of the European situation and other international events, and the main facts will be found under the names of the various countries concerned. As to the September crisis, some disturbing revelations of British unpreparedness are made in an article on Air Defence, by Captain B. M. Liddell Hart, the well-known military critic and historian. "By mid-September," he writes, "the approach of the crisis had become clear. It was not, however, till Monday, Sept. 26, that the calling-out of the anti-aircraft personnel was sanctioned. If the crisis had suddenly come to a head during this interval London would have been unprotected by ground defence, and any fighter aircraft would have been unable to operate at night for lack of searchlights to direct them on to their quarry." Again, a little later, the same writer observes: "If an attack had come, . . . improvised defence against low-flying attack might have been more dangerous to civilian life and property than to the attacking aircraft. . . . The scheme for organising the local defence of vulnerable points against low-flying attack was finally announced on Oct. 14 after the crisis was over. What are the causes behind the unsatisfactory condition which the crisis brought to light? Partly, it may be suggested, the reluctance of the Government in the past to accept the financial burden involved in raising the scale of the defences to the level indicated by strategic considerations. Partly, differences

me in a little envelope, and the three golden sovereigns it contained went much further than three "Peppiatts" do to-day.

Mr. "Punch," in his issue of Dec. 3, 1902, immortalised our labours in his most skittish manner. Under the heading "Indexitis; or, Alphabetomania," he said: "This distressing cerebral complaint made its appearance in London during the summer months of this year, and has raged with considerable virulence in the neighbourhood of the British Museum. . . . A large percentage of the metropolitan 'free lances,' not to speak of doctors, barristers, ex-schoolmasters, actresses (resting), and singers, have been attacked. The symptoms in the earlier stages of the epidemic were somewhat obscure, but the bacillus has now been identified, and it is confidently expected that within a few days the worst will be over. The survivors will then be free to pursue their ordinary vocations, if they have not already found quarters in the various lunatic asylums."

There are no more actual encyclopædias on my list this week (they are not so plentiful as blackberries or detective stories), but several books show encyclopædic minds at work on some particular subject, collecting, arranging and condensing facts and working them up into generalised form. Here, for example, is a notable work of that kind—"GREAT ENGINEERS." By Prof. C. Matschoss. Translated by Dr. H. Stafford Hatfield. With 44 Illustrations (Bell; 12s. 6d.). This book, which is a companion volume to "Great Men of Science" (commended by the late Lord Rutherford) amounts to a history of engineering, told through the life-stories of great engineers, throughout the ages. Part I. deals with antiquity and the engineers of ancient China, Egypt, Greece and Rome, such as Archimedes and Vitruvius. Part II., covering the period from the fall of the Roman Empire to the eighteenth century, contains a chapter on Leonardo da Vinci and other engineers of the Renaissance. Part III., which is considerably the longest, includes such men as Watt, Fulton, Trevithick, Stephenson, Parsons, Edison, and Westinghouse. There are also various German engineers, with whose work the author as a compatriot naturally deals very fully. At the same time Professor Matschoss is not narrowly national in his outlook and does full justice to British and American engineering achievements. Less attention is given to the French.

The emphasis the author lays on the human side of his studies makes the book very readable. Explaining its aim and scope he writes: "In this volume an attempt is made to give an account of men especially representative of the engineering profession over a space of time of 5000 years. . . . The reader who desires to go more deeply into the subject may be referred to the bibliography at the end of the book, which, however, makes no claim to be exhaustive. In the course of forty years' work in the field of technical history I have already dealt with many of these men from a biographical point of view, and in a few places I have made use of this material."

(Continued on page 1008.)



A BIRD USED AS A WATCH-DOG ON ESTANCIAS IN THE ARGENTINE: THE CHAJA, OR CRESTED-SCREAMER, WHICH BECOMES GREATLY EXCITED ON THE APPROACH OF STRANGERS AND REPEATEDLY GIVES ITS HARSH ALARM CALL.

The Chaja, or Crested-screamer (*Chauna cristata*) belongs to a family which furnishes a link between the Stork tribe and the typical Anseriform birds. It is of a dark grey coloration and has a black ring round the neck, while the wings are armed with a pair of formidable spurs. These birds are often found on estancias in the Argentine, where they fill the office of watch-dogs. In the event of anyone approaching the estancia house at night they become greatly excited, and repeatedly give their harsh alarm call.



ARMED WITH FORMIDABLE SPURS ON THE WINGS BUT EASILY TAMED: THE CHAJA—A BIRD WHICH HAS A PRONOUNCED LIKING FOR HUMAN SOCIETY AND CAN BE TAUGHT SIMPLE TRICKS.

we cannot always verify so easily what Mr. Chamberlain said a fortnight ago as our grandfathers could discover what Mr. Gladstone said in 1885.

It is still more difficult, of course, for large works of reference to retain their place in "the foremost files of time." In the nature of things they cannot keep quite abreast of those contemporary happenings which are in a constant state of flux. It has been found possible, however, to bring them nearly up to date at more frequent intervals. The outstanding example of such a policy is represented by an ample volume entitled "ENCYCLOPÆDIA BRITANNICA BOOK OF THE YEAR 1939." Being a Survey of the Principal Persons, Events, and Developments in Various Spheres of Knowledge and Affairs During the Year 1938 (The Encyclopædia Britannica Company, Ltd.; £2 5s.). This invaluable work is the second of the annual series, begun last year. No one can appreciate better than a working journalist the immense boon conferred on the writing fraternity by the issue of these annual supplements to our great national repository of general knowledge. They must be of equal value to historians, politicians, teachers, publicists, and, indeed, to the whole educated community. The present volume comprises a list of contributors (numbering some 300 and obviously all experts in their subjects); a Diary of Events from Jan. 1, 1938 to Jan. 31, 1939; the main body of articles (in alphabetical order of subject and occupying over 700 pages); and a very full index. Nor must I forget to mention the countless illustrations, which do so much to brighten the pages and enhance the interest.

How far this new plan of publishing supplementary year-books may modify the system of revising the whole Encyclopædia at longer intervals, or whether it may supersede that system altogether, it is perhaps too early to say: anyhow nothing is said on this question in the present volume. An editorial preface signed by M. D. Law, however, suggests that the Year-Book necessarily lacks certain qualities obtainable in a longer perspective. "So rapidly," we read, "have events moved in the last few months, and so closely have consequence and fulfilment trod on the heels of cause and prophecy, that the editors think it imperative to emphasise that this book is a contemporary survey of men and affairs during the year 1938. The closing scenes especially are depicted, not in retrospect and with foreknowledge of what was to come, but as they appeared at the time to the audience then witnessing the performance."

of opinion between the War Office and the Air Ministry, together with the feeling of each service that the ground defence of the country against air attack is not its natural sphere."

Let us now leave the disquieting question of international complications and the air menace and return to a profession more in keeping with the purpose of this page—that of English Literature. The survey of its activities last year has been entrusted to Sir John Squire, and what better commentator could be desired? He mentions the most significant books of the year and touches with a sure hand on certain general considerations regarding modern authorship. "If during 1938," he remarks, "there was little first-class writing on enduring themes and very little poetry, if the elder poets (with the exception of Mr. de la Mare) are almost silent, there are many contributory causes. Some authors capable of non-ephemeral work are obsessed into surrender, some oppressed into silence, some, perhaps, merely do not publish for lack of an audience. At all events, the fact is there, and the scene in 1938, as in the years immediately preceding it, was largely dominated by books about the political turmoil." Sir John deplors especially the decline of one class of literature. "The casual essay," he writes, "so characteristic an English institution since Bacon and Cowley, Addison, Steele and Johnson, Lamb and Hazlitt, was lamentably absent."

I commend the E.B. Year Book with the more goodwill because of old associations. My copy of the twelfth edition of the Encyclopædia (1921), with its post-war supplement (bought through an Australian ex-soldier turned canvasser), has proved an invaluable standby; but I had had a closer connection with the E.B. twelve years before the Great War, and a few years before the now forgotten "Book War." It was in 1902 that a certain building in Holborn housed for some months a mixed force of scribes, male and female, engaged on the index volume of (I think) the tenth edition. They were an interesting crowd, and included several candidates for future fame. I remember my weekly salary being halved



A NOTABLE PIECE OF RESTORATION WORK AT DURHAM CATHEDRAL: PRIOR CASTELL'S CLOCK AS IT NOW APPEARS IN THE SOUTH TRANSEPT. Prior Castell's Clock, which was originally built in 1493, has recently been restored at Durham Cathedral. It now stands in the South Transept. Thirty-six per cent. of the old woodwork has been used in the reconstruction, the original colour scheme has been followed closely, and the beautifully decorated panel doors at the base (recovered from a Northumbrian cottage) have been slightly renovated.



# This England . . .



*Surrey farm, nr. Dorking*

MUCH do we owe to the Great Horse of England and Henry VIII was at one time much concerned for its due maintenance. Wherefore his Bill for the Breed of Horses begins: "For as much as the breed and generation of good and strong horses within this realm extendeth not only to a great help and defence of the same but is also a great commodity and profit to the inhabitants . . ." The clauses enact that all forests, chases and commons be "driven" within fifteen days of Michaelmas and all colts unpromising, and horses not being of the "height of fifteen handfulls," be destroyed. Ruthless, but it gave us the handsome "Shire" of to-day—2,000 lbs. of docile, intelligent strength. And who but those same men fostered that great beer of England, your Worthington—also strong yet docile, bred to aid us royally through the labours of the day.





*Continued.]*  
of the books he illustrated (far too long to give here) can show nothing of this type: they are all of the category of "The Tour of Dr. Syntax in Search

innumerable river scenes in which the purely fantastic is never allowed to stray too far from closely observed fact. To many, these inimitable pastiches of ferry-boats, the ragtag and bobtail of Rotherhithe, Greenwich, and Portsmouth, and the hefty wenches who invariably adorn them, are not the least entrancing of the pictures of the age—one knows they are exaggerated, and one knows they are at the same time truthful; Rowlandson has so quick an eye for essentials. No man has a better feeling for movement: his figures sometimes range themselves in the complicated pattern of a great baroque artist like Rubens. No, this is not

together by the rhythms of the scene as a whole. This is not to say he can be compared to Rubens in anything but this one talent; and perhaps this very facility and his want of application prevented him from becoming a greater man than he was. Perhaps a good example of his easy, unforced grouping of a number of figures (on this occasion at rest, in contrast with the sweeping movement of the troops in the background), is afforded by the drawing of Fig. 3. Rowlandson is always a little disdainful of the military: one feels he looks upon them with a faintly malicious eye. In this case, the cavalry pass in review like toy soldiers, while he lavishes immense care upon the people in the foreground; even the horses have separate individualities. It is an extraordinary gift for good-humoured pictorial journalism, so much more penetrating than photography—and very nearly more "actual" than the real thing. We could find a good deal of work for such a man to-day, for we also are often absurd, and it would do us no harm to have our pretentiousness ridiculed



3. A LIVELY DEPICTION OF WHAT MIGHT ALMOST BE TOY HORSES IN THE BACKGROUND, CONTRASTING WITH THE CAREFULLY DRAWN FIGURES IN THE FOREGROUND: "A CAVALRY REVIEW," BY THOMAS ROWLANDSON.

of a Wife," "The Comforts of Bath," "Excursion to Brighthelmstone," and so on.

There, then, is Rowlandson the minor pastoral poet, and the other illustrations show him in his more familiar rôle as the interpreter of the comedy of manners, when not even his grossest exaggerations (prognathous jaws and pot-bellies) detract from the sweetness of his line. Indeed, Fig. 2 on page 998 is pure Russian ballet, with the elegant, mincing group of three fashionables on the right contrasted with the absurd trio on the left (green, violet and red—a lovely combination of colours), and inherent in the whole scene a ridiculous atmosphere of fantasy which is as charming as it is absurd. If this is High Life, Fig. 4 may be called Low Life, an example of

excessive praise—one sees his version of a country fair or a disembarkation, and immediately 'Rubens' "Kermesse" comes to mind—at his best (and it is only fair to judge him by that, and not by his hack-work) he has an extraordinary capacity for composing sharply differentiated groups of figures which are yet held



4. A DELICIOUS EXAMPLE OF A VIGOROUS ROWLANDSON CARICATURE: "EASTERLY WINDS; OR SCUDDING UNDER BARE POLES."

ESTABLISHED  
1744

**SOTHEBY & CO.**

34-35, NEW BOND STREET,  
LONDON, W.1

Forthcoming Sales by Auction, each sale commencing at one o'clock precisely

June 5th—6th.—PRINTED BOOKS and MSS.

June 7th—8th.—The Renowned Collection of ITALIAN MAJOLICA, the property of DR. ALFRED PRINGSHEIM, of Munich. THE FIRST PORTION.

Illustrated Catalogues (36 plates), 10s. 6d.

June 9th.—ASTRONOMICAL INSTRUMENTS; BYGONES; BRONZES; SCULPTURE; WEAPONS, FRENCH and other FURNITURE; TAPESTRIES, etc., the property of the late C. F. G. R. SCHWERDT, Esq., Old Alresford House, Hants.

Illustrated Catalogues (4 plates), 2s.



SALE JUNE 22nd—A rare Commonwealth Silver Basket, London, 1656.

June 12th—13th.—Valuable PRINTED BOOKS, LETTERS and MANUSCRIPTS, including Almanacks with Kate Greenaway Drawings, the property of SIR KENNETH S. ANDERSON, K.C.M.G.

Illustrated Catalogues (15 plates), 5s.

June 14th.—FINE PAINTINGS BY OLD MASTERS and MODERN DRAWINGS, comprising the property of the late C. F. G. R. SCHWERDT, Esq., MRS. STEPHEN WINKWORTH, of THE HON. GEORGE DAWNAY, of the COUNTESS OF CARRICK, and of C. H. SHANNON, R.A. (deceased).

Illustrated Catalogues (6 plates), 2s. 6d.

June 16th.—FINE CHINESE PORCELAIN and FURNITURE, including the well-known Collection of RARE EARLY MING BLUE AND WHITE PORCELAIN, the property of MAJOR L. F. HAY, of Bath.

Illustrated Catalogues (6 plates), 2s. 6d.

The Renowned Collection of BOOKS, MSS., PRINTS AND DRAWINGS relating to HUNTING, HAWKING and SHOOTING formed by the late C. F. G. R. SCHWERDT, Esq.

June 19th—21st.—

The Second Portion: THE SPORTING PRINTS.  
Illustrated Catalogues (20 plates), 10s. 6d.

June 27th.—

The Third Portion: THE DRAWINGS AND PAINTINGS.

Illustrated Catalogues (26 plates), 12s. 6d.

June 22nd.—A further Portion of the Magnificent Collection of OLD ENGLISH and other SILVER, the property of WILLIAM RANDOLPH HEARST, Esq.

Illustrated Catalogues (16 plates), 7s. 6d.

Sales on view at least three days prior. Catalogues may be had. Printed lists of prices and buyers' names obtainable after each sale.



SALE JUNE 7th—A rare Majolica large dish, probably by Giovanni Maria, early 16th century.



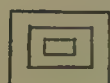
SALE JUNE 14th—Oil painting "A Hawking Party," by Johannes Stradanus (Jan van der Straet).





## SHELL LUBRICATING OIL

In June the new "Mauretania" starts her maiden voyage. Built by Cammell Laird & Co., she is the last word in luxury liners and a worthy successor to one of the most famous names in British Shipping. Among the steps taken to ensure her perfect running is the use of Shell lubricating Oil for her turbines and auxiliary engines, her steering gear and 24 diesel-engined life boats.



W



A



Y

= "I wish you a pleasant voyage"





## New Housecoat—

leaf from the book of Scarlett O'Hara

The Southern Belles knew how to wear romance. Wide hats out-doors; elaborate sleeves indoors—sleeves have a lot to do with romance. The modern Young Belle has new ways of choosing sleeves. Tiny frills edged with rickrack, on a housecoat of pin-check gingham exclusive to us. Sizes 12-20. Harvey Nichols and Co., Ltd., Knightsbridge, London, S.W.1

21/-

**Harvey Nichols  
Knightsbridge**

OF INTEREST TO



The ocelot cannot change his spots, but neither can he, apparently, lose his front-rank place among sporting furs. This attractive and very hard-wearing skin has been tailored by Percy Vickery, 245, Regent Street, into the swinging box coat above for twenty-nine guineas. Built-up shoulders and a wide collar give it the youthful line that goes with sporting occasions.



Since June weather can be colder than October, a light felt hat is a useful alternative to straw. The one on the left, with its curved brim and stitched crown, costs 21s. 9d. at Henry Heath's, 172, New Bond Street. It is made in attractive colours to go with summer suits, including prune, hunter's green and Solent blue.



# Women

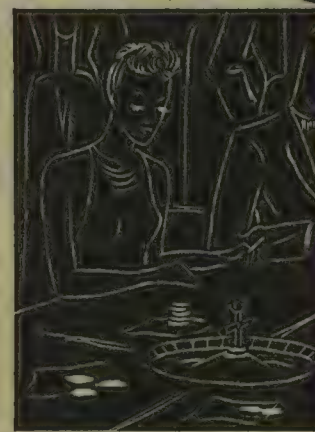
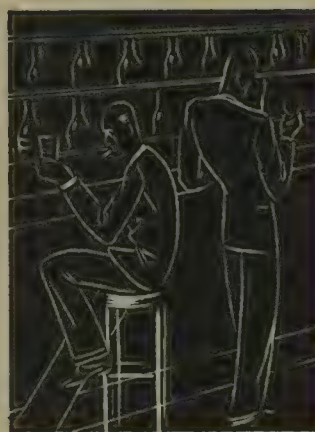


Sailing a yacht or merely paddling a canoe, the lisle thread jumper on the left gives a nautical air to your outfit. It is sold practically everywhere, but if there is any difficulty write to Allen Solly, 32, Savile Row. This particular model is navy, boldly striped in white, bunting red and butcher blue, but there are other colours.

Stripes again, but used discreetly this time to give a slim-fitting line to the lisle thread Allen Solly model on the right, in the classic navy and white or in several other shades. These lisle thread jerseys are delightfully cool to wear, yet they are as practical as much heavier models. Write for the booklet and see their other designs.



This is the sort of hat that can travel anywhere and still look attractive. It is in rainproof felt with a soft crown and brim, easily adapted to suit the mood of the moment, and trimmed with ribbon rosettes. Henry Heath have it for 21s. 9d. in many colours, and for five shillings extra they will dye it any shade.



## FLY TO DEAUVILLE



Only 55 minutes from Croydon, 40 minutes from Brighton via

**OLLEY AIR SERVICE Ltd.**  
(Great Western and Southern Air Lines, Ltd.)

For information: LONDON OFFICE, 7B, Lower Belgrave St. (Tel. Sloane 5855).

CROYDON AIRPORT (Tel. 5117-8-9), and at all travel agencies.

Only 2 hours from Paris (St. Lazare) by direct trains.

**THREE LUXURIOUS PALACES:**

**NORMANDY HOTEL**

**ROYAL HOTEL**

Beautiful views overlooking the gardens and sea.

**HOTEL DU GOLF**

Overlooking the New Golf—only 3 minutes from the Casino and Beach—beautiful hilltop view.

Room with bath from £1. Room with bath and full board inclusive from £1 12s.

**RESTAURANT DES**

**AMBASSADEURS**

**CIRO'S**—Management: ALBERT from Maxim's.

**TARDETS**—Management: Maurice d'ARHANPE.

At the DEAUVILLE YACHT CLUB, GEORGES CARPENTIER will welcome you.

**"CHEZ BRUMMEL"**

Deauville's elegant Night Club.

Famous French stars appear in the latest Paris plays at the Theatre.

**BANQUE OUVERTE ROULETTE**

**TRENTE ET QUARANTE** with highest maximum stakes.

July, August, September: **35 days of HORSE RACES** on Two Courses. £50,000 in prizes.

July 10-17: Great Golf Tournament Week. **125,000 francs** in prizes.

Two Golf Links—Tennis—International Regattas—Polo—Horse Show—Physical culture for adults and children.

Fashion Shows and Open-air Fêtes at the Bar du Soleil.

# DEAUVILLE

LA PLAGE FLEURIE

F. André, Managing Director.

Same management as in Casino Municipal, Cannes, in Winter.



## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

**W**OMEN drivers getting ready for National Service work are busily taking night-driving courses, under the auspices of the Women's Automobile Club, on the Croydon Autodrome. There



OF SPECIAL INTEREST TO THE MOTORIST WHO REQUIRES SPACIOUSNESS, LUXURY AND GOOD PERFORMANCE: THE FORD V-8 "THIRTY" SALOON DE LUXE IN A RURAL SETTING.

The Ford V-8 "Thirty" Saloon de Luxe has many important new features. Hydraulic braking of advanced design is one of several mechanical refinements. New sound insulation methods, seat-cushion design providing exceptional comfort, and highly attractive interior treatment as a whole make it a car of exceptional appeal. With space for six passengers, and large luggage accommodation, it represents noteworthy value at the price of £280.

they have at their disposal 3½ miles of private roads for one night each week, and since last September 1850 women have each received 6½ hours' instruction. Further details can be obtained from the secretary of the Club, at 2, Hamilton Place, Park Lane, London, W.1.

France is inviting motorists to visit her cheaply, especially those who have not taken their cars to

that country before. Arrangements are in the hands of the Foreign Touring Club, of Great Britain, whose secretary is Mr. H. Stubbings, 6, Berkeley Mews, Portman Square, London, W.1. He will give you the requisite information as to the tours which can be undertaken for as little as £20, to cover the charges for two persons in a car of 8 ft. 6 in. wheelbase (that is, the usual 10-h.p. car) and including shipment, fares and the main hotel charges for a fortnight. The hotels are of the three-star standard throughout. Naturally, the freight of a large car costs more than a small one, so that while I have given an example of the very economically priced tour for "baby" two-seaters, you may find the inclusive charge slightly increased if you have a 12-h.p. or 14-h.p. car with a longer wheelbase. These tours are open to all motorists, and you do not have to belong to any motor club to get favoured nation terms.

I am wondering what our U.S.A. motorists will think when they read the news given by Mr. W. E. Rootes, the president of our Society of Motor Manufacturers and Traders, that out of a total of 1,944,394 private cars now licensed to use our roads only 322,362 are over 14-h.p. rating

for taxation purposes. In America most cars are of 30 h.p., but I believe that with the International Motor Racing formula reduced from 3 litres to 1½ litres the U.S.A. will seriously consider making smaller-rated cars. Here

we hope the Chancellor of the Exchequer will consider reducing the 25s. tax, starting on Jan. 1 next year, to £1 in respect of cars more than three years old, so as to allow dealers to get better prices for high-rated second-hand cars which now may cost as much in the annual tax as to purchase second-hand. I shall expect to see a rush for new and second-hand Rover cars if this tax is reduced to £1 per h.p. for three-year-old or older cars of this make, as there has been practically no change in their design, cost or materials for the past five years, and the old cars are as good as the new ones, as present owners will endorse.

Householders, or, rather, would-be house-purchasers, are reminded that they should be careful to see that houses advertised with garage, or space for garage, have sufficient width and depth to house most cars of average horse-power. Recently the *Motor* had an interesting review of a number of disappointing new houses which could only contain a baby car in the garage provided. This journal wisely criticises builders who appear to be unaware that the modern car has grown bigger, so that the garage must also be larger. To-day no garage less

(Continued overleaf.)



THE GIFT OF LORD NUFFIELD (LEFT) TO GUY'S HOSPITAL: THE MILLIONTH MORRIS MOTOR-CAR, A SERIES III. O.H.V. "FOURTEEN" MODEL.



FOR 229 YEARS *the highest praise of*  
*Coachwork has been expressed in the phrase...*

*"By Barker"*

The car illustrated provides an outstanding example  
of Barker **LAGONDA** Craftsmanship

BARKER TWO-DOOR  
SALOON V.12 LAGONDA



**“The influence of Ethyl  
has assisted towards improving the  
breed of British Small Cars.”**

SIR MALCOLM CAMPBELL



*“And Sir Malcolm Campbell is right”*

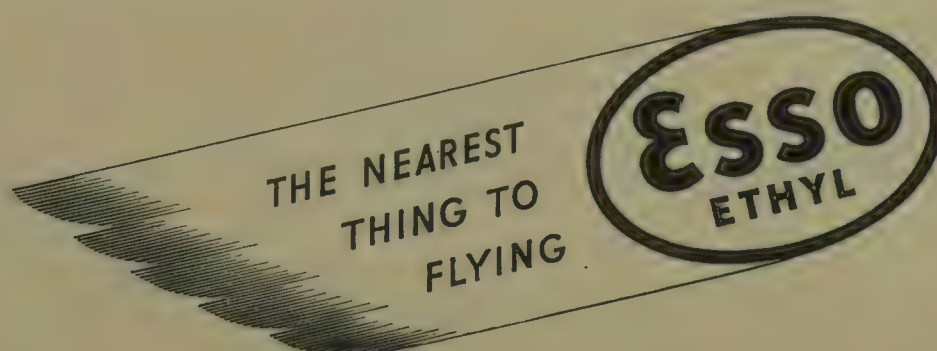
*said the Designing-Engineer*

Those small cars shown leaving the factory for their first journey in life might have had engines of twice the weight or half the horsepower, but for the high-compression petrols in the development of which the proprietors of Esso Ethyl have played such an important part. Modern small cars owe much of their brilliant performance to Esso Ethyl which, by stopping pinking, both audible and *muffled*, makes them livelier, faster, and better hill-climbers.

**ESSO ETHYL —  
THE PETROL  
THAT STOPS  
MUFFLED  
PINKING**



**LOOK FOR THE OVAL GLOBE  
YOUR GUARANTEE OF QUALITY**





*Continued.* than 20 ft. long and 10 ft. 6 in. in width is worth having, and if possible one larger than this is more convenient, as it enables the owner to walk round the car when in its garage and store the odds and ends necessary to have there for cleaning and other purposes. Therefore, when you are thinking of taking a new house see that the garage is big enough. I know how necessary this is, because I had to sell my freehold house in Richmond, Surrey, a few years ago, and I received nearly double the price which my neighbour sold his for a year or so later, because my brick garage easily housed my Daimler car, whilst his barely covered an old Austin "Seven."

Motorists who take pleasure in seeing good motor-racing will be grateful to the *Motor*, which is repeating its excellent programme in arranging parties to see the race at Rheims on July 9, when the contest for the French Grand Prix and Automobile Club de France Cup race for 1500-cc. racing cars will be held. This year the race is even more attractive to Englishmen as the new 1½-litre supercharged E.R.A.s run by public subscription, are competing against the similar "crack" cars of Europe. Also the organisation is in the very competent hands of Thos. Cook and Son, Ltd., who made a splendid job of it last year, to ensure pleasure for the visitors. Party A, at an inclusive cost of £10 10s., will stay two nights in Paris, leaving London on July 7 at 10 p.m., and arriving back on the following Monday at 5.20 p.m. Party B, inclusive cost of £5 17s. 6d., will leave London on July 8 at 4.30 p.m., and, staying a night in Rheims, will be back in London on Monday at 9.10 a.m. Those seeking further particulars should address their inquiries to Thos. Cook and Son, Ltd.,

Berkeley Street, London, W.1, or any of their branches.

### "NESTOR'S PALACE" AT PYLOS.

*(Continued from page 979.)*

collected and preserved, comprising decaying remnants of bones, quantities of shattered pottery, bits of ornaments and jewellery and a few beads, overlooked by the looters,

recovered include parts of the skeletons of at least two young sheep and a bull, suggesting interesting speculations regarding the animal sacrifices that may have formed part of the ritual of a king's burial. Whoever the occupant was, he was surely a member of the royal line established in the Palace at Ano Englianós, and his tomb is an impressive and worthy monument.

At a moment when systematic excavations of the newly discovered Palace are barely beginning, it might seem premature to discuss the identification of the site. But no one who has visited the spot can doubt that it was the capital of the whole Pylian region in the Mycenaean age. In classical times the name Pylos was firmly attached to the town guarded by the fortress Koryphasion. Failure to recognise remains of the Heroic Age in the neighbourhood led some doubters in a later period—such as Strabo—to look elsewhere for the Pylos mentioned by Homer; but now that a substantial palace of the right period is coming to light in fairly close proximity to the traditional Greek Pylos I see no reason for hesitating to accept it as the very Palace of the Neleids, where Nestor and his sons entertained Telemachus.



THE FUELLING OF THE NEW 34,000-TON CUNARD WHITE STAR LINER: THE "MAURETANIA" TAKING HER FILL OF SHELL LUBRICATING OIL.

The new "Mauretania" made her first voyage down the Mersey on May 14, and is already fully booked for her first voyage to New York on June 17. Her propulsion machinery, auxiliary engines, steering gear and diesel-engined lifeboats are lubricated by Shell.

of gold, faience, paste, ivory, carnelian, a fine three-sided seal-stone, fragments of a bronze dagger—a tantalising collection which shows how rich the tomb furniture had originally been, and which, when patiently studied, may yet give a considerable amount of information about this despoiled royal sepulchre. The numerous animal bones

record of the art sales of 1938. The work is now in its sixtieth year, and, as before, Mr. Carter, who has been associated with it for fifty-two years, contributes an interesting survey of events during the past year in the art world.



Photo: E. Gysler

Travel on the Swiss Postal Motors, which take you off the beaten track. **INFORMATION:** Advice and free descriptive literature from the Swiss Federal Railways & State Travel Bureau, Mailing Dept. 8, 11-B Lower Regent Street, London, S.W.1. (Whitehall 9851), Railway Continental Enquiry Offices and Travel Agents.

## Peaceful SWITZERLAND

### Escape from everyday care

For a happy holiday in a tranquil land unvexed by restrictions, come to Switzerland. Swiss hotels lead the world in variety of choice, friendly personal service, and value for money. Travel is direct by rail or air. There are special fare reductions and a petrol price concession for motorists. The £ buys around 21 Swiss francs; there are no money formalities whatever. Swiss spas are renowned; so are the Swiss educational establishments.

#### BERNESE OBERLAND

Alpine Wonderland rich in flora and wild life, with 70 resorts in a romantic setting of lakes and snowcapped peaks. Lakeside and mountain Lidos, golf, tennis and an endless variety of walks. Rail and road serve all main valleys. Mountain railways reach to many summits, attaining 11,342 ft. at Jungfrauoch, Europe's highest railway point; ice-palace, Observatory (*Wengernalp-Jungfrau Railway*). The Scenic *Lotschberg Railway* penetrates the heart of the region; from Berne to Interlaken (Kursaal, Tell Open-air Plays, Beach), most renowned excursion centre, to the Valais region and the South. Glorious *Alpine flights* by *Alpar* from Berne.

#### GRISONS-ENGADINE

ST. MORITZ 6,000 ft., DAVOS 5,200 ft., AROSA 6,000 ft., Pontresina 5,900 ft., Schuls-Tarasp-Vulpera 4,100 ft., Flims 3,800 ft., Klosters 4,000 ft., Sils 5,900 ft., Lenzerheide 4,900 ft., Sedrun 4,600 ft., and well-nigh a hundred other charming holiday haunts, besides several up-to-date Spa centres lie within the wonderful **GRISONS-ENGADINE**—a region for unforgettable happy health-giving holidays. Premier holiday region whether you tour by rail, by car or on foot. Swiss National Park. Aerodrome at Samaden. Coire, capital of the Canton, dates back to Roman times. Inexpensive Regional Season Tickets cover rail and Postal Motor routes.

Summer 1939—Do not fail to visit the

## SWISS NATIONAL EXHIBITION

ZURICH—MAY 6 to OCT. 29



# PHOTOGRAPHY MARCHES ON

Each year Kodak is making photography a finer hobby and a more valuable science. Here you will find a few instances. Note especially two remarkable new films that open up the most exciting possibilities for your camera.



1. Contact Print on  
'Panatomic'-X



2. Enlargement from marked portion A



3. Unretouched enlargement from marked portion B

## CAN YOU FIND THIS LADY IN THE SMALL PICTURE?

She's scarcely visible in the contact print—but look at the enlargement possible with Kodak 'Panatomic'-X Film. Fast enough for all usual purposes, yet so fine-grained that you can go to the practical limit of enlargement—the point where the ability of any lens to define an outline sharply is exceeded—before graininess is revealed. Fully Panchromatic. Now in standard and miniature sizes.



### A NOTE ON CHILD PHOTOGRAPHY

The secret is to reproduce the delicate hues in exact black-and-white tones—hair, complexion, eyes. All Kodak Panchromatic Films (e.g. the two featured here) do this, giving pictures of exhibition quality.



### WORLD'S FASTEST FILM DOUBLES POSSIBILITIES OF YOUR CAMERA

Taken on Kodak Super-XX Panchromatic. Its unsurpassed speed allows advanced cameras to go to fast shutter speeds with interior lighting; while even 'Brownies' can take indoor snapshots with simple 'Photoflood' lights. Now in standard and miniature sizes.

### NEWS-FLASHES FOR THE CAMERA-MINDED

'Ultimate' in precision photography . . . the coincidence-type coupled rangefinder fitted to the £28. 10. 0 Kodak 'Bantam' Special . . . also six-element f2 'Ektar' lens.

Famous Kodak 'Verichrome' . . . costs a little more than ordinary film . . . yet it's the most popular film in the world . . . proof that it's worth the little extra.

Finest 16 mm. ciné-camera ever known . . . Ciné 'Kodak' Special . . . goes on Everest Expeditions . . . used by scientific and film societies . . . £150.

Further announcements of Kodak's recent additions to photography will appear in this paper. All news of Kodak cameras, films and accessories from your Kodak Dealer, or Mr. I. N. Taylor, Department 57V, Kodak House, Kingsway, London, W.C.2:

# KODAK . . . the greatest name in PHOTOGRAPHY



## BOOKS OF THE DAY.

(Continued from page 996.)

Technology is not confined within frontiers, and there is nothing in it that anyone can do entirely alone. The threads run from nation to nation and from generation to generation. . . . My debt to English technical literature is a great one. Samuel Smiles, in his 'Lives of the Engineers,' gave us . . . a wonderful series of descriptive essays. And for more than thirty years I have been availing myself of that treasure-house of scientific history, the Science Museum in South Kensington."

Tennyson deplored the passing hence of "Poor old Heraldry," along with History and Poetry, but this prophecy is not supported by a beautiful book (in which, by the way, the poet's own coat-of-arms is included), entitled "HISTORIC HERALDRY OF BRITAIN." An Illustrated Series of British Historical Arms, with Notes, Glossary, and an Introduction to Heraldry. By Anthony R. Wagner, F.S.A., Portcullis Pursuivant. With 28 Plates, several in colour (Oxford University Press and Humphrey Milford; 18s.). This book is claimed to be the first of its kind, but it is not made very clear what exactly is its distinctive feature among popular books on heraldic subjects. Possibly it is that the 142 coats of arms selected have been chosen rather for the interest attaching to their owners than for the beauty or technical quality of the arms themselves. Many of the owners were not people of rank and title, but persons distinguished in literature, art, or other pursuits. All were selected as "outstanding figures from the history of England, Ireland, Scotland and Wales." The introduction, notes, and glossary will be a great help to readers unlearned in Heraldry. American readers will be interested to know that 116 of the illustrations are reproduced from sculptured heraldic panels and shields made for the British Pavilion at the New York

World's Fair by Mr. Gilbert Bayes and Mr. Cecil Thomas.

Many heraldic designs contain symbolic details alluding to the owner's career or character, or else merely playing

the present series are . . . a dolphin and eel spears for Fisher, cranes for Cranmer, roses for Montrose, shells for Shelley, a spear for Shakespeare, wrens for Wren, foxes for Fox, a swift for Swift, and an otter for Coleridge of Ottery St. Mary. The exercise of ingenuity coupled with some knowledge of old English and French may well detect hidden puns in still others. Allusive coats refer, some in obvious, some in cryptic ways, to the achievements, associations or origins of the first bearers. . . . The shield and crest granted to Drake express the nature of his achievement with great accuracy, as does the grant commemorating the exploits of Captain Cook. The Churchill and Wellesley Augmentations, like the Seymour, are simply excerpts from the Royal bearings. But those of Nelson and Kitchener refer, if infelicitously, to the nature of their achievements. The ecclesiastical emblems in the Laud and Coleridge coats befit the episcopal grantees. Arkwright's cotton tree, Tennyson's laurel wreath, Kelvin's thunderbolt and Lister's Æsculapius' rod, have obvious appropriateness."

Other attractive books which might be classed in the same category as the foregoing, but which there is no room now to discuss in detail, are: "LONDON WORTHIES." by William Kent (Editor of an "Encyclopædia of London"). With 12 Illustrations (Heath Cranton; 10s. 6d.); "MODERN BRITISH SCULPTURE." With over 100 Full-page Plates. ("Country Life"; 21s.), a large quarto volume containing examples by almost all living members of the Royal Society of British Sculptors; "JOURNEYS TO ENGLAND IN VICTORIA'S EARLY DAYS." By T. Fontane, 1844-1859. Translated by Dorothy Harrison. With 10 Illustrations Massie Publishing Company; 8s. 6d.); and "EVERYMAN'S ASTRONOMY." By Mary Proctor (daughter of R. A. Proctor). With Numerous Illustrations (Gifford; 10s. 6d.). Manifestly Sisera was faced with a tough proposition when "the stars in their courses" fought against him!



THE MASTERPIECE OF THE WEEK (JUNE 1-8) AT THE VICTORIA AND ALBERT MUSEUM: A DRAWING OF A BULL-FIGHT, BY CONSTANTIN GUYS (1805-1890), WHO WAS A DRAUGHTSMAN FOR "THE ILLUSTRATED LONDON NEWS" DURING THE CRIMEAN WAR.

This drawing by Constantin Guys is a remarkable example of a class of graphic art which consists in the quick registration of remembered scenes. Most of Guys' work was less dynamic as he was not primarily fascinated by movement but by the character of scenes and types; the character of a bull-fight, however, is itself so mobile that his rapid technique functioned in this instance with symbolic aptitude. The son of a commissioner in the French Navy, Guys was born in 1805 and for short periods was a volunteer in the Greek War, a dragoon, a tutor in England, and draughtsman for "The Illustrated London News" during the Crimean War. Another drawing in the Museum indicates that he was at Madrid in 1840, which may be the date of the above drawing. (Crown Copyright Reserved.)

on the sound of his name. Thus Mr. Wagner writes: "Canting, or punning, coats are highly characteristic of Heraldry at all dates. Certain or probable examples in

(Gifford; 10s. 6d.). Manifestly Sisera was faced with a tough proposition when "the stars in their courses" fought against him!



ROLLS-ROYCE HAVE ALWAYS  
USED IT—AND IT COSTS NO MORE  
SO CHANGE TODAY!

## PRICE'S MOTORINE—THE 'OILIER' OIL

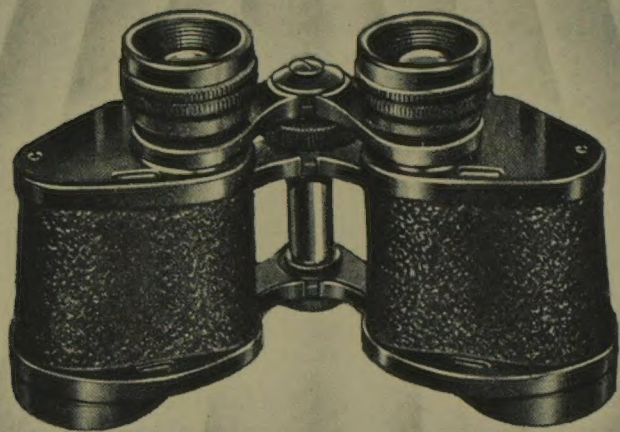
RECOMMENDED OR APPROVED BY ROLLS-ROYCE, BENTLEY, MORRIS, AUSTIN, SINGER, VAUXHALL, M.G., BUICK, RILEY, WOLSELEY, ROVER, LAGONDA, ETC.

PRICE'S LUBRICANTS LIMITED . BATTERSEA . LONDON . SW11

It was 33 years ago. Great engineering brains and skilled hands made her—the first Rolls-Royce! Then to safeguard her wonderful mechanism they chose an oil—perhaps the finest oil in the world. Today, many years later, Rolls-Royce still use and recommend that same oil—Price's Motorine! Can you, knowing this—and knowing, too, that it costs no more than other high-grade oils—use anything but Motorine in your car?



# BARR & STROUD BINOCULARS



*None Better — and they're British*

Unsurpassed in the excellence of their optical and mechanical qualities, and in their beautiful permanent finish

OBTAINABLE FROM LEADING RETAILERS

Send for list LN and free booklet

"CHOOSING A BINOCULAR"

**BARR & STROUD LTD.**

Annesland, Glasgow — and  
15, Victoria St., London, S.W.1.

*An Ideal Gift for a Sporting Friend*



For a sportsman who appreciates a work of art which reminds him of happy days at home and abroad, a sporting group in bronze has a special attraction. At the Sporting Gallery may be seen many such bronzes by sportsmen-artists, and from amongst them it is easy to select a delightful and very individual gift for a sporting friend. These delightful pieces are priced from four guineas, and you are invited to inspect the collection at:

THE SPORTING GALLERY,  
70, Jermyn St., London, S.W.1



**VICHY-  
CÉLESTINS**  
THE WORLD-RENOWNED NATURAL  
MINERAL WATER

**RHEUMATISM**  
VICHY-CÉLESTINS is Nature's own  
antidote for warding off the pains and  
penalties of *Rheumatism*. Drink it  
regularly at meals, and at any other  
time. Obtainable everywhere.

● CAUTION.—See that the label on the bottle  
bears the name of the Sole Wholesale Agents:  
**INGRAM & ROYLE LTD.,**  
Bangor Wharf, 45, Belvedere Road, London, S.E.1

# For fun and sun rance



For a friendly welcome wherever you go.  
For a climate that never lets you down.  
For seas so warm you can stay in all day.  
For food that's so deliciously different.  
For the best holiday under the sun.  
Where so much costs so little.



## RIVIERA, BASQUE & ATLANTIC COASTS

### 40% REDUCTION

in Railway fares with the "Tourist Travel Card"  
and many other concessions including free rail  
transport of cars, under certain conditions.

### PETROL REDUCTION

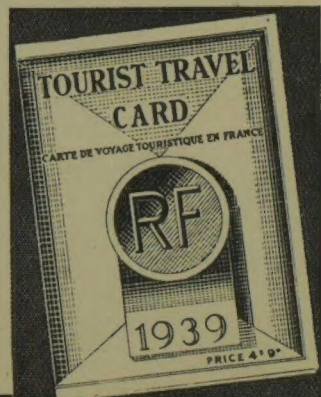
of about 3d. a gallon for motorists (maximum  
allowance 132 gals.) under certain conditions.

● "H" HOTELS in four categories with officially  
approved prices in all districts to suit all pockets.

● YOUR INTERESTS SAFEGUARDED by  
the Official Claims Dept., 27 quai d'Orsay, Paris.

● FREE LITERATURE—Guide "Sands across the Sea"  
(price 1/-) and all information from FRENCH RAILWAYS—  
NATIONAL TOURIST OFFICE, 179 Piccadilly, W.1., the S.R.  
CONTINENTAL ENQUIRY OFFICE, Victoria Station, S.W.1, OR  
ANY TRAVEL AGENT.

and for a glorious holiday nearer  
home don't forget the "Sands  
across the Sea".  
**BRITTANY, NORMANDY, PICARDY**





## THE PLAYHOUSES.

## "OF MICE AND MEN," AT THE APOLLO.

WHEN one heard that Mr. John Steinbeck had dramatised his long short-story, many who have known the difficulties of adaptation wondered how he could do it. The answer is, he has not done it. He has, practically, lifted the dialogue boldly from the novel, and told the actors to go to Hades and get their own atmosphere. It was a magnificent book. It is equally a magnificent play. Curt, stringy dialogue; every line of which slashes over like whipcord. Coarse, undoubtedly, in parts, but it can never give offence. For every phrase is the natural method of expression of the down-and-outs who tramp from farm to farm, doing seasonal jobs. George and Lennie, however, unlike the others, have dreams. They want their own little farm where they can live "on the fat of the land"; go to any travelling circus that comes their way "without asking permission of the boss." And, above all, they want a place where Lennie can grow alfalfa with which to feed the rabbits. Lennie has a passion for "loving." He likes to stroke samples of velvet, caress mice, rabbits or dogs. He is a hulking mountain of a man, with the brain of a child of three. One of those infants who stub their noses against the window-pane and pull the legs off flies. He means no harm, but when he "pets," his hand too often comes down with the weight of a steam-hammer. Mr. Niall Macginnis plays this rôle perfectly. A heavy-footed, shambling giant, his request for a "bedtime story" from his partner arouses all the emotions in the audience that the mother of an idiot child must feel. Then there is George, his mate. Mr. John Mills is too versatile to be recognised by managers who love to "type" actors, but he is one, if not the best, of our younger players. His semi-humorous regret when he accuses Lennie of losing them every job through his "badness" is the cry of every underpaid father hampered by, yet loving, a superabundance of children. Yet his sweetness when he tells Lennie, so to speak, to dry his tears—Daddy will do without his tobacco-money and pay for the broken window-pane—is superb. Lennie follows George on to a farm on which resides a woman who should not have been allowed on the same ranch as a herd of steers. She follows him into a barn, and when he says he likes "petting" silky things, seduces him to stroking her hair. His hand is too heavy for her

liking. When she screams Lennie fears George will blame him for being "bad." So, in terror, he shuts her mouth. Result: a broken neck. Miss Claire Luce's broken neck is so uncannily real, it looks like one of those Chinese Mandarins our great-grandmothers decorated their mantelpieces with. George, realising that Lennie will be lynched, takes him out to a bubbling brook and shoots him. These last minutes are the most pathetic things in a play that deserves to be the hit of the season. Brilliant supporting cast, and perfect production.

## "BEHOLD THE BRIDE," AT THE SHAFTESBURY.

Miss Luise Rainer was, in Vienna, accepted as a very great artist. Herr Max Reinhardt presented her in, among equally important plays, "St. Joan" and "Six Characters in Search of an Author." Over here we know her for her great performance in the film, "The Good Earth." Why, then, have her presenters allowed her to make her first appearance on the English-speaking stage in a comedy that is beneath pity? Boy marries Girl abroad. For family reasons Girl pretends to be maid in Boy's house. Bedroom scenes, and kisses behind the door *ad lib*. Miss Luise Rainer played the rôle of the heroine as if she were a circus acrobat. She slid when she should have walked. Dashed when she should have strolled. And finally she takes a flying dive down a staircase into her husband's arms. Every now and then Miss Rainer allowed us to see that she is really a fine actress. But she must learn repose before we accept her at her country's valuation.

## "ONLY YESTERDAY," AT THE PLAYHOUSE.

The period is 1914, and in the first scene one feels that the author has caught his atmosphere too cleverly, inasmuch as it seemed it might have been written twenty-five years ago. But later one grasps that there is a method in this slowness of action. The attitude of the greater portion of Great Britain as regards war has been perfectly caught. We see the German boy-friend recalled to fight for his country, returning in due course to shake hands with his ex-enemies. The chauffeur, becoming a colonel, winning the daughter's hand. Middle-aged people will feel as if they were diving back into a family album of memories. On the first night groups of people were standing about during the intervals discussing just what they did, and how they felt during the last war.

Which fact suggests that the play should have the success it deserves with the older people.

## THE WORLD OF MUSIC.

## "AIDA," AT COVENT GARDEN.

IN spite of the great difficulties which Sir Thomas Beecham and his colleagues had to overcome in planning the present opera season at Covent Garden, under the most unpropitious circumstances, they have succeeded in producing a season of undoubted merit, rising in some instances to a rare degree of excellence. The fine production of "La Traviata" has been followed by a brilliant production of Verdi's "Aida," conducted by Sir Thomas Beecham, one of the best ever given at Covent Garden since the war, reminding us of the glorious performances when Emmy Destinn was in her prime.

The present Aida, Maria Caniglia, whose excellence as Violetta I expatiated upon last week, again proved her merits. She has real dramatic power, and an exceptionally attractive presence; her voice is of fine quality, possessing an octave of quite unusual beauty, and her technique is splendid. What a pleasure it is to hear a singer who never approaches anywhere near to "scooping"! In fact, if one were to be hypercritical, one might say that Mme. Caniglia sometimes sings a little too *staccato* and detached in *cantabile* passages. Signor Gigli was making his first appearance here as Radames, and was in excellent voice, but he is a little too much the virtuoso tenor for my personal taste. The very important part of Amonasro was finely acted and sung by Armando Borgioli, and most of the minor parts were well filled. The part of the Princess Amneris was superbly sung by Ebe Stignani, and this exceptionally good cast was splendidly backed up by the choruses and the ballet arranged by Anthony Tudor. "Aida" is an opera which demands careful and skilful production, and on this occasion I have to praise the Covent Garden production which frequently, I fear, is much open to criticism. It was, for example, a great pleasure to see a truly well-conceived and well-executed ballet, instead of a scratch collection of indifferent dancers capering aimlessly and rather drearily about the stage. The orchestra played with great brilliance and fire under Sir Thomas Beecham, and my only criticism is that the strings were out of tune in the concluding scene of the opera.

W. J. TURNER.



Do you remember, in the spacious days of Edward VII., a little boy who used to moon over Marryat and Ballantyne, Henty and Fenimore Cooper? He's grown up long since and he's something in the City, but Canada's still there—complete with forests, and falls, mountains and prairies. There are Indians roaming about yet—as picturesque as ever, if less fierce. And red-coated Mounties. There are bits of Quebec looking much as they did when Wolfe's victorious army swept up to the Heights of Abraham. And Niagara and the Rockies haven't changed these thousand years. Yes, if that gentleman in the City has anything from three to seven weeks to spare this summer, he could cross the Atlantic by the Canadian Pacific short sea route, into the smooth St. Lawrence, and recapture quite a lot of that first fine careless rapture!

Choose from our escorted holiday tours to Canada and United States. Short tours include visit to New York World's Fair. All-in fares from £49.10s.

CANADA BY

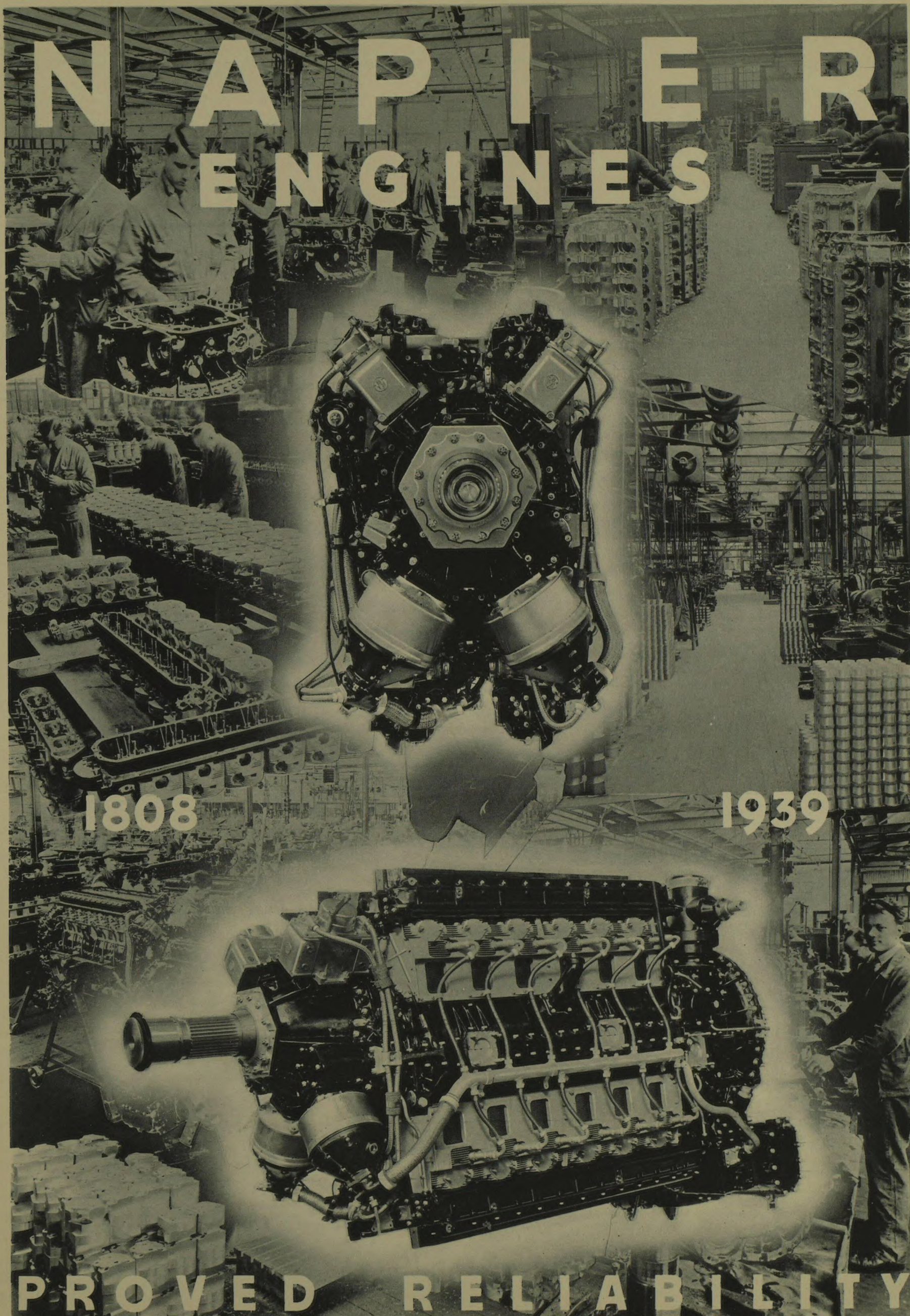
39% Less Ocean

Canadian Pacific

WHERE BOYHOOD ROMANCES COME TO LIFE

For full information and reservations your Travel Agent or Canadian Pacific, Trafalgar Square, W.C.2. 103 Leadenhall Street, E.C.3, and at all principal cities.





# NAPIER ENGINES

1808

1939

PROVED RELIABILITY



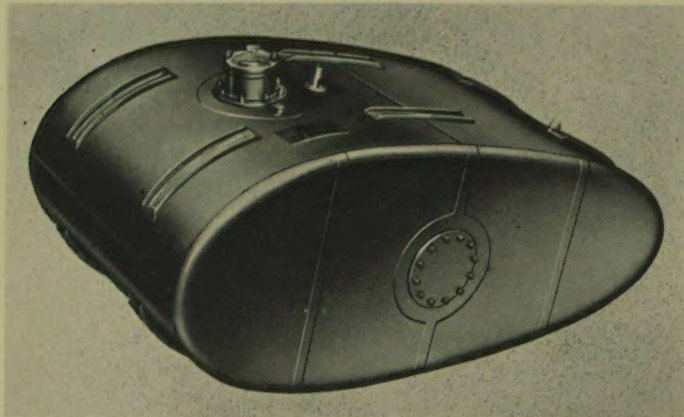
## A GREAT ADVANCE IN AIR SAFETY.

**F**IRE in the air and the fear of being burnt alive is the pilot's greatest enemy. In practically every air crash present-type petrol-tanks burst on impact and shower highly inflammable fuel over hot engines and exhaust pipes. There are, of course, other causes of crash fires, such as short circuits in the electrical equipment, sparks struck from the

Place, London, S.W., have produced various types of fuel-tanks incorporating exclusive features which are fully protected by patents and pending applications in this country and abroad. The walls of the Henderson tank are built up in three layers to a thickness of three-sixteenths of an inch—one layer of metal, one layer of "Hencorite," and one layer of metal—and the three layers together form a hermetically sealed sheet of great strength and durability, yet sufficiently flexible to expand or contract on impact. Each layer is in itself

a separate leakproof unit, so actually there are three leakproof units constructed in one. The interior construction of baffles and internal fittings are secured to the walls of the tank by a special self-releasing device by which they become detached in the event of a crash, thus enabling the pressure and the distribution of fuel inside the tank to be evened up.

The Henderson Safety Tank claims many advantages over present-type tanks—being rivetless, no parts can work loose due to vibration, and it is, therefore, proof against leakage. Other notable features are that it withstands all stresses and strains and does not require normalising; it is interchangeable with existing tanks on all types of machines; it can be built any shape—round, flat, oval or polygonal; the metals used do not harden or fracture; and the tank is impervious to climatic conditions.

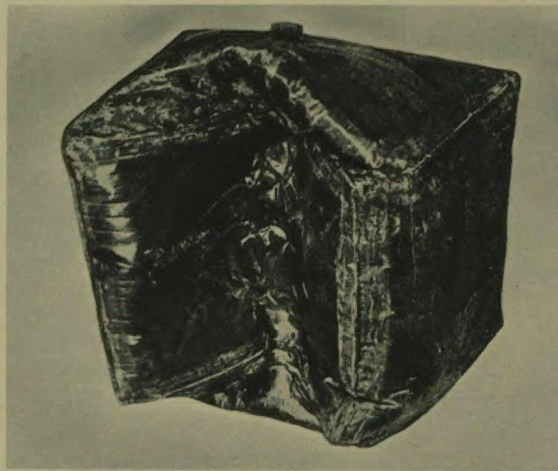


AS SUPPLIED TO PHILLIPS AND POWIS AIRCRAFT, LTD., FOR THEIR NEW TRAINER MACHINES: THE HENDERSON SAFETY TANK.

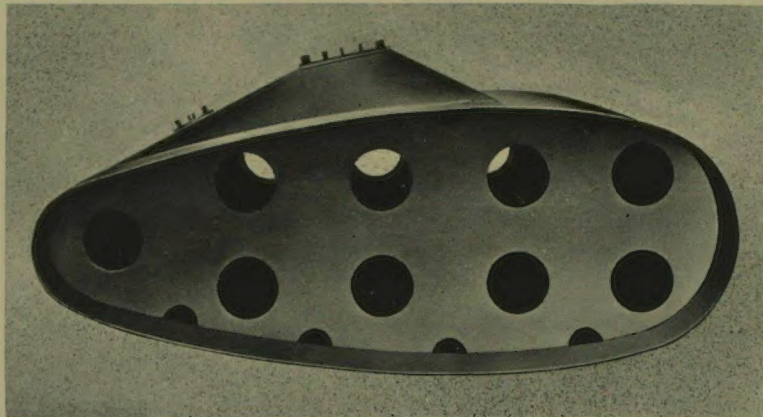
In practically every air crash present-type petrol-tanks burst on impact and shower inflammable fuel over hot engines. The Henderson Safety Fuel Tank, perfected after eight years' research with the co-operation of the British Air Ministry, will help to prevent fire breaking out when machines crash.

ground, or a static discharge, but in many cases fire results from ignited engine-oil or grease firing petrol or petrol vapour. For this reason it is clear that if fuel-tanks can be so constructed as to withstand impact in the event of a crash, without bursting, then the risk of a major conflagration is reduced to a minimum. After eight years' continuous research and development, in which the British Air Ministry co-operated, the Henderson Safety Tank has been designed and perfected, which will help to prevent fire breaking out when machines crash or are forced down or make bad landings.

In co-operation with the British Air Ministry the Henderson Safety Tank Co., Ltd., of 11, Waterloo



AFTER A CRASH TEST AS CARRIED OUT BY THE BRITISH AIR MINISTRY: THE HENDERSON SAFETY TANK—DENTED, BUT STILL LEAKPROOF.



SHOWING THE INTERIOR METHOD OF BAFFLE FIXING AND CONSTRUCTION: A SECTION OF THE HENDERSON SAFETY TANK.

The Henderson Safety Tank also claims the great advantage over previous attempts in that it does not reduce the fuel capacity by more than one per cent.—an important factor both in Service and civil machines. In spite of the tank's triple skin, its weight is unexpectedly low—between 1 lb. and 1½ lb. per gallon for capacities of 50 gallons, which is little more than that for tanks employed on modern commercial aircraft.

Important tests have proved the Henderson Safety Tank to be leakproof and fireproof when fired at by incendiary, tracer or ordinary ammunition. Recently a Henderson Tank was tested by one of the new type of aircraft cannons firing a one-inch shell at 25 yards' range, without burst or fire resulting. We understand the Henderson Tank is being specified on new Service and trainer machines, also on the high-speed passenger monoplanes which the Fairey Company is building for the Air Ministry.

# Introducing

## THE BEST SAFETY TANK IN THE WORLD

(AN ALL BRITISH INVENTION)

THE HENDERSON  
SAFETY TANK Co. Ltd.  
are now equipped to supply  
the requirements of the  
AIRCRAFT INDUSTRY

Approved  
BY THE AIR MINISTRY

### ADVANTAGES of the HENDERSON SAFETY TANK

- (1) Crash Proof, reducing fire risks to a minimum.
- (2) Leak Proof (No parts can work loose due to vibration—a common trouble in riveted Tanks).
- (3) Rivetless—it is proof against common causes of leakage.
- (4) Interchangeable with existing Tanks on all types of Machines, and can therefore be adapted quickly.
- (5) Rust Proof and Non-corrosive.
- (6) Leak Proof and Fire Proof when fired at by incendiary, tracer, or ordinary ammunition.
- (7) Withstands all stresses and strains.
- (8) Does not require normalising.
- \* (9) Damaged Henderson Tanks can be repaired.
- (10) No maintenance or upkeep costs.
- (11) Impervious to climatic conditions.
- (12) Can be built any shape, round, flat, oval or polygonal.

NOTE:—\*The Henderson Safety Tank can be serviced in all parts of the world by our special servicing outfit.

# HENDERSON SAFETY TANK CO., LTD.

11, WATERLOO PLACE • Whitehall 6331 • PALL MALL S.W.1